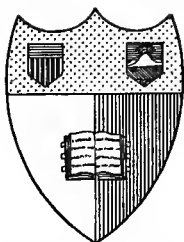


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**The Representative  
Authors of Maryland**







FRANCIS HOPKINSON SMITH



# The Representative Authors of Maryland

From the Earliest Time to the Present Day With  
Biographical Notes and Comments  
Upon Their Work.

BY

HENRY E. SHEPHERD, M.A., LL.D.,

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English Language," "Life of Robert E. Lee,"  
"Commentary upon Tennyson's 'In  
Memoriam,' " etc., etc.

NEW YORK  
WHITEHALL PUBLISHING COMPANY  
MCMXI

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To  
THE PEOPLE OF MARYLAND

This work, designed to portray and perpetuate  
their intellectual and spiritual ideals,  
as illustrated in their literature  
from the earliest time to  
the present day

IS DEDICATED

with the loyal regard and earnest good wishes of  
THE AUTHOR



## PREFACE

This volume was prepared as the result of a movement begun on Maryland Day, March 25, 1909. The State Board of Education had assigned as a special topic for the day, "Maryland's Contribution to American Literature." To consider this subject, a meeting was held at the Johns Hopkins University, at which a committee was appointed to formulate plans for promoting a more general knowledge and appreciation of Maryland history and literature. It was here that the author of this volume conceived the idea of preparing a critical and descriptive account of the representative literary workers of the State of Maryland from its settlement to the present time.

Later, this special committee became merged, for similar effort, in the Randall Literary-Memorial Association, which aims to cherish the memory of James Ryder Randall, the author of the State anthem and, therefore, the most distinctive Maryland writer; and to associate with his name a "disinterested endeavor to learn and propagate the *best* that is known and thought in Maryland."

The committee commends this work of Dr. Shepherd to the public as a valuable presentation of the

literary productiveness of the State, a fair proportion of which has won an abiding place in the comprehensive field of English literature; while much more that is worthy of remembrance has been neglected, or even forgotten. It is believed that this volume will serve the better to unite the present with the past through the record of its writers, and to stimulate the best endeavors of the literary workers of the future.

ALLEN S. WILL,  
RIDGELY B. WARFIELD,  
MATTHEW PAGE ANDREWS.

## INTRODUCTION

It is the object of this book to present an outline of the literature of Maryland from the earliest time to the period of which we form a part, as it is illustrated in the characteristic works of her representative authors in prose and in poetry. Treatises upon law, physical science and medicine, as well as school or text books of whatever description, are not included as none of these classes falls within an accurate definition or conception of representative literature.

The chronological order of arrangement has been adhered to both on account of its simplicity and convenience, and for the stronger reason that it exhibits the continuous evolution of the intellectual life of the state from the time of Father White to the advent of Poe, Kennedy, Miles, Palmer, Lanier, Randall and those who still abide with us. It is the specific aim of the work to afford a just and discriminating view of representative authors. A cyclopedia or dictionary of literature is not contemplated, but rather an estimate and appreciation of those writers who by charm of style, purity of ideals, loftiness and range of subjects, interpretative faculty and power of illumination have glorified the vocation of literature and made it honorable.

In the preparation of this book the principle of liberality in the admission of authors has been applied to the utmost limit consistent with the dignity of the subject and the truly representative character which it aspires to maintain.





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## **Chapter I**

LITERATURE IN ENGLAND, 1632-1634, AND EARLY  
WRITERS OF MARYLAND.



## CHAPTER I.

### LITERATURE IN ENGLAND, 1632-1634, AND EARLY WRITERS OF MARYLAND.

When the colonists under the direction of Leonard Calvert established themselves at St. Mary's in March, 1634, the literary development of the mother country was still proceeding along the great distinctive lines that had been marked out during the times of Elizabeth and James I. Shakespeare had been dead for eighteen years and the second folio edition of his plays appeared in 1632, not far from the date at which the charter of Maryland, with its almost unqualified sovereignty, was bestowed upon the family of the Calverts. In 1634 John Milton was in his youth. *L'Allegro* and *Il Penseroso* first saw the light in 1632, while the matchless *Masque of Comus* was produced at Ludlow Castle in September, 1634, just six months after the landing at St. Clement's.

Maryland was settled during the long interval that was contemporary with the suspension of parliamentary government in England, 1628-1640. The complex forces of absolutism in Church as in State were gravitating toward the supreme crisis of 1642. *Lycidas* was issued in 1638. Its value and significance as an historical revelation do not suffer by comparison with the riches of its classic graces or the charm of its

rhythm and, above all, its trumpet toned notes, the prelude and harbinger of the fast coming conflict. Under the order which prevailed in 1632-34 the royalist or cavalier poets enjoyed an almost untempered ascendancy. Milton was like a star and dwelt apart. His rising came with the Long Parliament and the Cromwellian supremacy. The time under consideration was the golden day of the cavalier bards, Herrick, Suckling, Carew, Crashaw, Lovelace and Waller.

There is no reason to doubt that some of the colonists of 1634 were men who had been trained in accordance with the purest scholastic standards which prevailed during the seventeenth century. Sir George Calvert was educated at Trinity College, Oxford, and his cultured tastes and sympathies may be traced in the documents, official and personal, that issued from his pen. There is at least a strong possibility that contemporary editions of the foremost English classics, in poetry and in prose, found their way to Maryland with the earliest colonists or at times not long subsequent to 1634.

That the colonial settlers in Maryland, Virginia and the Carolinas were not devoid of intellectual sympathies and literary appreciation is attested by more than one infallible proof. Notable in the roll of witnesses may be named the *Journal of a Young Lady of Virginia, 1782*, edited by Miss Emily Mason in 1871. The book in question was carried from Virginia into Maryland by the young girl for whose entertainment it had been written upon the occasion of her marriage into



one of the historic families of the State. The youthful Virginian moved in the circles adorned by the Washingtons and Lees during the closing decades of the eighteenth century. This sprightly and vivacious journalist has not her eye fixed upon posterity and stands not in awe of the indolent and irresponsible reviewer. Amid her gushing girlish glee and with a spontaneity as exuberant as that of Shakespeare's lark when he sang at the gate of Heaven, there "runs through all this fleshly dress" a finely touched spirit of literary discernment, current authors, the recent romances, the latest novels *Evelina* and *Cecilia*, with an occasional reversion to the earlier day, a eulogy upon Pope and a panegyric upon Farquhar. It is significant that the purest types at that time developed in English literature are passed under review by a girl of the colonial-revolutionary era, then in her teens, and that every comment reveals, if not critical or elaborate attainment, at least genuine enthusiasm and appreciation.

The history of literature in Maryland must have a specific and definite beginning in individual authors whose lives and labors are in some form associated with the origin and early development of the colony. The influences that stimulated to literary activity in all the original states received their origin and inspiration from ancestral sources, from the culture, standards and ideals of the mother country. The entire colonial period was a time of struggle against the fierceness of untamed physical nature, the forest and the savage, of political unrest and crude experiment.

In the strict acceptation of logic and of language there did not exist an American or a Maryland literature until the close of the Revolution and the coming of the new order which assured the autonomy of the colonies and heralded the advent of a national life. Still there were writers, theological, political, controversial, sometimes explorers and geographers like Hakluyt, Father White, or men of purely scientific temperament like Hariot, the friend of Sir Walter Raleigh in his endeavors to found an English nation upon the coast of North Carolina. To the student of Maryland history the name of Father White is especially rich in interest and he may be described, without the suspicion of exaggeration, as the patriarch of literature in the colony planted by the Calverts.

**Rev. Andrew White** was a native of London (born 1579, died 1656). At an early age he entered the Society of Jesus or Order of Jesuits. Nature seems to have endowed him with a genius for exploration and discovery as well as the zeal for the conversion of savage races that was revealed in the life and labors of St. Francis Xavier. When he came to Maryland with the colony under the direction of Leonard Calvert he was already moving toward his sixtieth year. During his residence in the newly settled land he devoted himself to the conversion of the Indians and with the true spirit of the missionary of the Cross applied his energies to the acquisition of their crude and bewildering speech, preparing a grammar and vocabulary of the Timuquana dialect. From the

secular administration of the colony he held himself aloof. In 1644, during the Claiborne complications, he was imprisoned and sent to London in irons.

The claim of Father White to the distinction of literary patriarch of Maryland rests upon his *Relatio Itineris in Marylandiam; Declaratio Coloniae Domini Baronis de Baltimoro* and *Excerpta ex Diversis Litteris Missionarium ab Anno 1635 ad Annum 1638*. These have been reproduced in English under the auspices of the Maryland Historical Society in two translations, one the work of N. E. Brooks, LL.D., 1846, the other executed by Rev. E. A. Dalrymple, D. D., 1874 (or by a capable and discriminating scholar under his supervision).

Father White's *Relatio* assumes rightful rank as one of the treasures of our colonial literature. The reader who follows it with minute regard to its essential characteristics will at times recall the description of primitive Germany given by Julius Cæsar and the account of his South American explorations which that lord of Elizabethan style, Sir Walter Raleigh, has left upon record in his work upon Guiana. The same clearness of vision, accuracy of perception and mastery of detail are exhibited in the narratives of each of these explorers, one the foremost creative intellect of the Roman world, the other a contemporary of Shakespeare and Bacon, the third a Jesuit Father who accompanied Leonard Calvert to Maryland in 1634, and with whom the roll of representative authors associated with the State finds a definite and assured beginning.

The literary development of Maryland during the seventeenth or first century of her history does not draw to a close with the brilliant and isolated example of Father White. The dissensions and controversies of the age, whether in the ecclesiastical or political sphere, in Church or in State, were a provocation or a stimulus to literary activity. Slanders and libels in reference to the character of more than one of the colonies were at times disseminated in the mother country and these assaults upon their good name in some instances elicited forceful and effective rejoinders, whose intrinsic excellence accords them recognition in the chronicle of State literature. Notable as an illustration is the work of **John Hammond**, whose volume, entitled *Leah and Rachael* was published in 1656.

Hammond had settled in America as early as 1635 and after a somewhat prolonged residence in Virginia he cast his lot with the Maryland colonists. When he had made his home among them for twenty-one years he felt impelled to write a book vindicating the good name of the State and denying the falsehoods "that had blinded and kept off many from going thither, whose miseries and misfortunes by staying in England are much to be pitied." The work, as its title implies and its subject matter sets forth, is designed to allegorize or symbolize the ancient amity or friendship that prevailed between Maryland and Virginia. The "book" is reproduced in the *Peter Force Historical Tracts* and is rich in interest from every point of view, linguistic, literary and historical. He who wishes to

realize the inner life of Maryland during the middle of the seventeenth century will find it no unprofitable task to devote time to its perusal.

Hammond, however, does not exhaust the record of literary worthies associated with the colony during the first century of its vigorous and expanding growth.

**George Alsop** (born 1638) made his home in the colonies in his early days. He is the author of *Character of the Province of Maryland* and *Colonial Prose and Poetry*.

**Rev. Thomas Bray** (born in England, 1656—died 1730) is a characteristic and notable figure of the colonial age, in North Carolina, as well as in Maryland. He devoted himself to establishing the Anglican Church in the colonies and was the earliest advocate of a public library in Maryland. To his energy and enthusiasm may be attributed the foundation of parochial libraries at leading points in this State as well as in other colonies.

**Alexander Hamilton** (born 1712—died 1756) by birth a Scotchman, by profession a physician, edited the *Maryland Gazette*. Hamilton was also the author of *An Itinerarium or Account of a Journey Through the Middle and Northern Colonies in 1744*.

The period preceding the War of the Revolution, with the complex political issues that it involved, is no longer unrevealed. It stands before the eyes of the

colonists in clear and even fierce light. Literary productivity, in so far as it is not extinct, must be largely colored by the atmosphere of prevailing controversy and the struggle for supremacy on the part of the new incoming order to which the old was soon to yield place. Notably is this characteristic tendency illustrated in the polemics of Charles Carroll of Carrollton and the elder Dulaney. With Yorktown political autonomy, and the development of a national spirit, the way is leading not only to the development of a Maryland literature, distinctive and differentiated, but to a type that may be justly described as American.

In so far as the new era is related to Maryland it will herald the event of Poe, weird, but resistless, and the rise of our most representative master of prose fiction, John P. Kennedy, who was born during the last decade of the eighteenth century, in 1795.

## **Chapter II**

LITERARY DEVELOPMENT IN MARYLAND DURING  
THE FIRST HALF OF THE NINETEENTH  
CENTURY.





## CHAPTER II

### LITERARY DEVELOPMENT IN MARYLAND DURING THE FIRST HALF OF THE NINETEENTH CENTURY.

It should be borne in mind that the present work is not a dictionary or cyclopedia of the literature of Maryland but an endeavor to present an outline of her intellectual life and development as they are revealed in the characteristic productions of her representative authors in prose and poetry.

Much that is best and most abiding in the literature of Maryland falls within the period extending from the beginning of the nineteenth century to the coming of the great national conflict, that is, from 1800 to 1861. During these six decades the greater part of the literary labors associated with the names of Pinkney, Poe, Kennedy, Welby, and Miles was wrought into form and the earliest school of historians of Maryland, Bozman, McSherry and McMahan, laid the foundations upon which later and riper researches have in large measure rested and from which they have drawn the quickening spirit that led to the broader and richer generalizations of our contemporary day. Within the first half of this century there appeared *The Pleasures of Religion and Other Poems*, 1833; *Zenosius or the Pilgrim Convert*, 1845; *Aletheia*; *St. Ignatius and His First Companions*; etc.

These early efforts of the sacred muse in Baltimore were the work of **Rev. Charles Constantine Pise, D.D.**, for years associated with the clergy of the Cathedral. Father Pise's introductory poem, dedicated to Washington Irving, is marked by unusual grace of conception as well as ease of versification and reveals the author in an attractive light, generous in culture, broad and catholic in the range of his sympathies. It will be observed that his literary chronology is nearly coincident with that of Poe.

In the foremost files of Maryland, if not of American poets who fell in the mere dawning of their promise and power, stands **Edward Coote Pinkney** (born in London 1802—died in Baltimore 1828), son of the renowned advocate and statesman William Pinkney. His life in the number of its years was a parallel to that of his English contemporary, John Keats. He was by profession a lawyer, but as with Miles and Lanier, the love of literature was the dominant passion. His premature death blighted the rich promise of his early days. Potentially he is one of the master lights of American song. In sweetness and grace of art his *Health*, addressed to a lady of Baltimore, will not lose its lustre when brought into comparison with the purest fantasies of the lyrists of the seventeenth century or those lords of ancient melody, whose strains survive by transmission or reproduction, in a secularized and unresponsive world.

Pinkney's masterpiece elicited from Poe a generous and unqualified tribute in his "Lecture on the Poetic

Principle," delivered in 1847. *The Song* and *The Serenade* are justly accounted among his finer flights but *Health*, in its special sphere, is alone in American poetry. Pinkney may be described with no touch of exaggeration as the "young Lycidas" of our Maryland literary history. An edition of his works appeared in 1825.\*

The earlier historians of Maryland are worthy of more than casual reference or conventional eulogy. Each one of the school, Bozman, McSherry and McMahan, devoted himself especially to the origin and development of his native state and is animated by a strong sentiment of local attachment, loyalty to her ideals and manly pride in her ancient fame and unsullied record.

First on the roll of her chroniclers is **John Leeds Bozman** (born 1757—died 1823). His "Memoirs" were written by Dr. Samuel Alexander Harrison, a cultured physician who applied himself to the pursuit of literature as well as to the practice of his science. Bozman, like McSherry and McMahan, was by profession a lawyer. His *History of Maryland from its First Settlement, 1633, to the Restoration, 1660*, with a copious introduction, notes and illustrations, was not published until 1837, fourteen years after his death. His *Sketch of the History of Maryland* appeared in 1811. Bozman is deserving of that special

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\* His brother, Frederick Pinkney, a member of the Baltimore bar (1804-1873) was the author of poems which won popular favor during the dramatic period of the War between the States, 1861-65.

recognition which is the meed of the pioneer in every sphere and is perhaps more hardly won in the untraversed ranges of historic exploration than in any of the fields that have been claimed and conquered by the genius of modern research.

James McSherry, second in this early historic circle, was a native of Frederick, Md. (born 1819—died 1869). *Father Laval or the Jesuit Missionary* and his *History of Maryland from 1634 to 1848* (1904) represent the work that was accomplished during his comparatively brief term of active life. The periods to which he principally dedicated himself were for the most part but imperfectly revealed until a time nearer the present day. His *History of Maryland* has been continued and its value increased by Dr. B. B. James, (1904) a critical researcher and investigator who is in harmony with the scientific methods that prevail in the historic centers of the modern world.

John Van Lear McMahon (born 1800—died 1871), won fame in his profession, the law, was a master of oratory and in the element of style is perhaps the most attractive of the early historians of Maryland. His *Historical View of the Government of Maryland*, 1831, is marked by a clear and vigorous grasp of the subject as well as an effective and at times even brilliant command of language. Above all does this comment hold good of his tribute to his own profession for the part played in resisting the

encroachments of tyranny and in withstanding the aggressiveness of arbitrary power during the critical epochs of constitutional expansion and political development.

An especial place must be reserved in the history of Maryland literature for the author of the national anthem, however the song may be estimated from the viewpoint of poetical excellence.

Francis Scott Key (born 1780—died 1843), was a native of Frederick county and educated at St. John's College, Annapolis. He was by profession a lawyer. His life was passed in Washington. He died in Frederick. The fame of Key is principally associated with his authorship of *The Star Spangled Banner* but this is by no means his only venture into the realm of the muses nor his greatest achievement when contemplated from the standpoint of literary art.

*Hymn* 443 of the collection in use in the Protestant Episcopal Church is the work of Key and was composed in 1823. Even taking into account the widely varying nature of the subjects involved, this, his sole essay in the field of hymnology, displays a higher degree of poetic sensibility and more delicate appreciation of rhythmic grace than are revealed in the national anthem. The purity of his patriotism and the nobility of his nature will for all time assure Key a foremost place among the heroes and gentlemen of Maryland. As a poet, however, his place is only secondary though he is estimated in the light of a

genuine and untempered affection. His loftiest flight was attained in *A Nobleman's Son*, now fallen into decadence if not oblivion.

The heart of Key was a heart of gold. There was the consecration but not the poet's dream. An edition of his poems by Rev. Henry V. D. Johns appeared in 1857. The biographical sketch which accompanies the work is from the hand of Key's brother-in-law, Hon. Roger B. Taney, and reveals the august figure of the sovereign jurist in a novel but most attractive character.

Contemporary in a measure with Key is one of the early poetesses of Maryland **Mrs. Amelia B. Coppuck Welby** (born at St. Michael's 1819—died at Louisville, Ky., 1852). The greater part of her active life was passed in Kentucky. Poe in his "American Literati" spoke in terms of strong commendation of Mrs. Welby and her work. That the gift of verse was bestowed upon her there can be no doubt nor was it conferred in the spirit of parsimony. Yet her innate power was never developed according to the standard of its possibilities. Adverse conditions in her youthful days, lack of sympathy, the absence of the inspiration which springs from cultured association, tended to retard and depress the expansion of her rare and delicately touched poetic faculty. The vision was hers but the waywardness of fortune withheld the conditions essential to its broadening into pure and perfect light. A collection of her verses

bearing the title *Poems by Amelia*, the name under which she wrote, appeared in Boston in 1844. In 1849 her husband, George Welby, copyrighted an edition with the same title as that of 1844, dedicated to her father, William Coppuck. The most attractive edition of all is probably the one issued in 1850. The fourteenth edition, 1860, attained a circulation of fourteen thousand, a brilliant success for the time at which it appeared. A comprehensive and discriminating review of Mrs. Welby's poetical achievements may be found in the "Baltimore American" of August 8th, 1909, from the pen of Frank B. Culver.\*

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\* See also "Library of Southern Literature," Vol. XIII.





## **Chapter III**

THE DEVELOPMENT OF AN AMERICAN LITERATURE;  
ITS GROWTH IN MARYLAND.





EDGAR ALLAN POE



## CHAPTER III.

### THE DEVELOPMENT OF AN AMERICAN LITERATURE; ITS GROWTH IN MARYLAND.

A distinctive American literature was a plant of slow and gradual growth, even after the separation of the colonies from England and the assured establishment of their political autonomy. The traditional attachment of the Southern colonies to the mother country long survived the period of their independence and in no one of the original thirteen was this sentiment more abiding and tenacious in character than in Maryland. Devotion and deference to ancestral models in the sphere of culture, literary and scholastic, existed in almost unabated vigor for decades subsequent to the formal severance of her relation to Great Britain. Strange then does it seem that with the advent of the most renowned genius whose name is associated with the history of the state there was not only a casting aside of ancestral precedents or English prototypes but an absolute failure to assimilate or idealize any of the essential or novel forces developed by a buoyant and untamed civilization. If there was ever "a new departure" in the evolution of modern literature it revealed its power in the life and work of **Edgar Allan Poe**.

Poe was born in Boston of Maryland ancestry January 19th, 1809. He came into the world during

that "annus mirabilis" of the nineteenth century which greeted the advent of such "full welling fountain heads of change" as Darwin, Tennyson, Gladstone and Mendelssohn. He died in Baltimore October 7th, 1849, and is buried in Westminster Church-yard in that city. During the year 1875 the teachers of Baltimore erected the monument which marks his grave. It was formally dedicated November 17th, 1875. The life of Poe has been written with the utmost affluence of detail and wealth of research by Didier, Ingram, Woodberry and Harrison. The present article approaches the subject from the viewpoint of literary analysis. Biography is introduced only incidentally or as a means of illustration.

In contemplating critically the prose or poetry of Poe, his startling originality of aim and spirit reveals its power at every point. There is at times a touch of local color, an echo of his native hills, but there is hardly a figure, or illustration that can be described as distinctively American, Eastern or Western, Northern or Southern. Much of his poetry might have been conceived and wrought into its peerless artistic form as effectively in Rome or in Athens as amid the associations of New York, Baltimore or Richmond. His verse is in every essential feature a mystic lay woven in the world of dreams. Contemporary criticism has been prone to exaggerate the indebtedness of Poe to the school of which Keats and Coleridge are the most notable types. The sources of his inspiration are sought in "Christabel," "The Ancient

Mariner," "Kubla Khan" and "Lamia." Yet there is no logical proof that he drew a single note of inspiration from the circle of Coleridge, "the school of wonder" in England, or the morbid romances of Charles Brockden Browne in America. Analogies or likenesses, in so far as they may be traced, are the characteristics of necessity arising from resemblance in aim and ideal.

The career of Poe may be regarded as assuming a definite form with the publication of his volume of 1831 containing several poems that appeared in revised shape, as well as some that now saw the light for the first time. In this latter class may be named the finely touched lyric *To Helen*, with its possible autobiographical echo or self-revelation in verse. The student of literary history will note the coincidence that Poe's earliest venture was issued under the title of *A Bostonian* in 1827, that is, in the same year with "Poems by Two Brothers" the first venture of Charles and Alfred Tennyson.

Apart from the evidence drawn from the story of his life his work in prose as well as verse conveys convincing proof of the isolation in which he stood with reference to contemporaries and predecessors in either sphere. It is at least significant that in the rich harvest of accusation, which envy and malice have hurled at the head of Poe, the charge of plagiarism or even imitation has rarely found a place. From its earlier stages the art of Poe was greeted with acclaim in the discerning circles of the European

world. The translation of Baudelaire will suggest itself and the marked influence of Poe in the development of the French school of Symbolists is one of the ripe results of a day nearer our own. The poles of European culture, the land of Hamlet and the home of Dante, Denmark and Italy, have shared in the charm of his romances and the mystic strain that prevails in his verse.

It is not easy to appreciate in the retrospect of fourscore years the impression wrought by the strange weird note of the newly risen poet as it fell upon the ear of the crude and virile American world. The "unformed Occident" was then absorbed in the grapple with primeval nature and untamed material forces. Its literary creation was, in the main, imitative or derivative, the reproduction of English types, the modification of inherited tendencies. At the time of Poe's advent, 1827-1831, there had appeared but little in prose or verse that was distinctively American and was the presage of an ampler day. The romances of Cooper suggest the most notable exception, for Irving with his affluence of sweetness and light was, in his essential features, an evolution from the English Augustan age or an Americanized Addison.

To a discerning student of literary development, had one arisen in that day of dawn, it must have seemed, as Poe's earlier editions were ushered into the world, that a star had fallen from the heavens of song. Yet there is little to indicate that the novel



note, never until that day heard in our poetry, and never reappearing save in echoes like the phantoms of fading melodies, affected, even in a visible measure, the complacent tranquillity of that period. Throughout the English-speaking world the poetic impulse had descended to the lowest point at the time of Poe's advent in 1827. Shelley and Keats were resting in their Roman graves; Coleridge had abandoned poetry for philosophy and criticism; Wordsworth had ceased to produce save in fitful and desultory fashion; Browning was a lad in his teens; "the idle singers of an empty day" held almost unchallenged ascendancy. Tennyson and Poe, appearing simultaneously, was each the herald of a new order, though each pursued his own peculiar path to immortality. With the English master it was a resistless advance from glory to glory until "the crossing of the bar" in 1892. He broadened slowly from precedent to precedent, all the charms of all the muses flowering in his Virgilian measure, his chosen coin of fancy, the sovereign lord of our mother speech. No such auspicious fortune descended upon Poe. That his moral infirmities were neither few nor small even his sympathetic biographers must in candor concede. Still, when the case is most strongly urged against him, his enemies themselves being judges, the plane on which he stands is not below that on which are arrayed such lights of our poetic heavens as Marlowe, Burns, Byron and Shelley.

It was an epoch in the world's literature when

young Poe brought his two slender volumes to the light in 1827-1831. The appeal was as far-reaching as the Universe, the transient and the ephemeral entered not into the strange weird note. There is no flavor of commonplace association, of the modes and aspirations of our prosaic world, with its sad mechanic exercise, in the skylark strain and ethereal tone which floats down from the supernal ranges of *Lenore* and *Annabel Lee*. Bryant, Whittier and Longfellow addressed themselves to the dominant American type and their prevailing art was marked by local color, native associations, historical, traditional or ideal. With notable exceptions it was American in essence as in origin or inspiration. The didactic impulse, the moral lesson, the homily in song was ever asserting itself.

It is in the fierce light of contrast that the weirdness and witchery of Poe's verse reveals its subtle and invincible charm. The buffetings of fortune did not wither him; disaster and destitution staled not his infinite variety. As he drew neither succor nor encouragement from the grim and austere world that confronted him so he drew neither inspiration, models, nor prototypes from the sovereigns of his art who had gone before him, nor from contemporary masters who had thrown down the gauntlet and were grappling with their evil star.

During his twenty years of active life, Poe accomplished results so far-reaching and crowned his poetry with such flawlessness and grace of aim and execution

that his rank is assured among the marvels of literary history. His range included poetry, fiction, criticism, and in two of these spheres he stands in the foremost file, his fame broadening with the increasing decades. He has created a school in romance, he has called into life a phase of poetry almost undreamed of in literary evolution and in the field of divination nearly every one of his judgments has been verified by the passionless and abiding arbitrament of the succeeding ages.

In the province of criticism Poe has never been accorded the recognition which is the just meed of his achievement, marked by a finely tempered gift of foreseeing the result that enabled him to penetrate the remotest walks of the most seclusive of the muses. Even the casual reader of contemporary fiction must recognize the prototypes of "Sherlock Holmes" and his school in *The Purloined Letter* and *The Murders in the Rue Morgue*; while a more striking illustration of literary ancestry cannot be suggested than the story of "William Wilson" and "The Strange Case of Dr. Jekyll and Mr. Hyde." The French detective story traces from Poe by direct descent while the Symbolists discern in his method the clear foreshadowing of their own philosophy. From *The Raven* sprung the inspiration of "The Blessed Damsel," that youthful fantasy of Rossetti's with its mystic vein revealing the subtlest graces of the Dantean age. It is in its essential character an obverse or inverted presentation of the conditions that prevail in *The Raven*. Rossetti explicitly avows his indebtedness to

Poe. Without the former poem the latter would never have leaped to life.

Poe's cast of mind in the sphere of art is alien to nearly all the characteristics of contemporary life. It appeals to few of the forces that are local, the sensuous, the empirical, the visible. His heroines derive not from fleshly models such as dwelt in earthly vesture. An eminent critic has intimated that they had their prototypes in Southern women, hence the resistless grace and witchery, but the realm in which they passed their dreamy days was defined by no geographical limitation nor fixed by bounds and metes of place and measure. These "airy nothings" have been personalized by names current among women but the "local habitations" exist only as a vision of Utopia. Traits of common loveliness with their sisters of the South were revealed in their creation but their homes lay by sounding seas, by dim lakes of Auber, or on the marge of mysterious tarns whose shrouding waves enveloped the desolate *House of Usher*.

Poe's mode of approach to themes that are romantic or in the golden world of fiction did not lie exclusively in the sphere of the Symbolists. That he anticipated their characteristic method of procedure is clear to one who will compare carefully the results attained by each. Poe, however, is more than a Symbolist and several of his notable creations in fiction may assume rank with the recognized types of the school of naturalism. Take, for example, the story of *The*

*Gold Bug*, *The Purloined Letter* or *The Tell Tale Heart*. In rigor of demonstration, laying bare every spring of action with scientific precision, these have rarely been surpassed in the history of literature. From these types one comes to such creations of fantasy as *The Masque of the Red Death* or *The Haunted Palace* and all the mechanism of the Symbolists is potentially set before us. Expansion and elaboration will assure the completed result.

If these two schools, despite their conflicting tendencies, do not trace their origin to Poe, they were foreshadowed in his art, their essential features are clearly unfolded, the final stage is merely the natural process of evolution. Such versatility of genius, such power to stimulate to rare and ripe issues the artistic development of alien lands and races, is without parallel in the record of modern literature. For Poe it secures an abiding place such as no other American has ever attained or even approached.



## **Chapter IV**

LITERATURE IN MARYLAND FROM THE MIDDLE OF  
THE NINETEENTH CENTURY TO THE PERIOD  
SUCCEEDING THE WAR BETWEEN  
THE STATES.





## CHAPTER IV

### LITERATURE IN MARYLAND FROM THE MIDDLE OF THE NINETEENTH CENTURY TO THE PERIOD SUCCEEDING THE WAR BETWEEN THE STATES.

It should be borne in mind that in a work such as the present the literary chronology is of greater importance than the mere record of the exact years which our authors passed upon the earth. Only a portion of each writer's life is devoted to his professional labors; many have lived through a prolonged period after they have ceased from literary productivity and their careers in their chosen field may be regarded as having been definitely ended. The recognition of this principle which prevails in every form of historical composition will serve to explain what might at times be regarded as a lack of unity and consistency in the design and the construction of the work.

The period included in the interval that extends from the earlier decades of the nineteenth century to the decade that succeeded the close of the War between the States presents a diversity of literary activity, much of it excellent in conception as well as admirable in artistic execution. The preeminent genius of Poe accords him special treatment as a

sovereign force, not in Maryland literature alone, but in the broader range of the literature of America, if not of the modern world. A distinct recognition may be also claimed for that rarest flower of our early anthology, Edward Coote Pinkney. Yet contemporary with these masters of our dawning Maryland poetry and extending down the increasing century there is a goodly fellowship of elect spirits who may justly claim commemoration in a work devoted to the representative authors of Maryland.

First in this far-reaching array, conveying the reader back to the very rising of the nineteenth century, stands the name of **John Carroll**, first Archbishop of Baltimore (born 1735—died 1815), one of the most eminent of the early leaders of the Catholic Church in America. He officiated, as Bishop of Baltimore, at the marriage of Miss Patterson to Jerome Bonaparte in 1803. His elevation to the dignity of Archbishop dates from 1808. Though not a professional author he was engaged in active theological controversy, some of his best known works being *Concise Views of the Principal Points of Controversy between the Protestant and Catholic Church* and *A Discourse upon General Washington*. He was the founder of Georgetown University, one of the most distinguished centers of Catholic culture.

During this period, also, writers such as **David Hoffman** (born 1784—died 1854) lived and labored.

Hoffman, who was a native of Baltimore and by profession a lawyer, seems to have been imbued with that spirit of culture and appreciation so often revealed in the history of the legal fraternity in Maryland. He was the author of *Legal Outlines*, *Viator* and *Chronicles from the Original of Catarphilus the Wandering Jew*.

**Dr. Franklin Didier**, an accomplished and cultured physician (born 1794—died 1840), falls within the limits of this period. Dr. Didier devoted himself to literature as well as his profession. Not only was he an assiduous contributor to leading periodicals but the author of *Didier's Letters from Paris* and *Franklin's Letters to His Kinsfolk*.

**George Lackland Davis** is worthy of commemoration as the author of *The Day Star of American Freedom or the Birth and Early Growth of Toleration in the Province of Maryland* and *The Japan Expedition*.

**Henry Winter Davis** (born in Annapolis 1817—died 1865), renowned for fervid and impassioned oratory, won fame not only in his profession, the law, and in statesmanship, but applied himself to literature and was the author of *The War of Ormuzd and Ahriman in the Nineteenth Century*.

**Dr. Thomas Emerson Bond, Sr.** (born 1782—died 1856), for many years a practitioner of medicine and

a pioneer in the field of medical education and organization in Maryland, was for twelve years editor of the "Christian Advocate and Journal" of New York and from the vigor and persuasive power of his style he was known as the "Defender of the Methodist Episcopal Church."

**Dr. Thomas Emerson Bond, Jr.** (born 1813—died 1872), was by profession a physician and eminent for his skill in organization, notably illustrated in the foundation of the medical phase of the Baltimore College of Dental Surgery, the first institution of its kind in the world. He still found time, however, to cultivate and develop his native literary faculty. In addition to technical treatises in the field of medicine he wrote a *Life of John Knox the Scottish Reformer*; As editor of the "Baltimore Christian Advocate and Episcopal Methodist" his forceful and logical diction penetrated the country and commanded affection, as well as regard, in the desolate and stricken states of the South. In the sphere of controversy he was a recognized power, revered by his allies, respected by his foes. His poem, inspired by the comet which appeared in 1861, was republished by the "Baltimore Sun" in 1910.

**Rev. Francis Patrick Kenrick**, a native of Ireland (born 1797—died 1863), Archbishop of Baltimore, was a varied and devoted author in the special field of theology and ecclesiastical history. Among

his writings may be mentioned *Letters to Rev. Dr. Blackburn; Theologica Dogmatica; Theologica Moralis; Letters on the Primacy of the Holy See and the Authority of General Councils; Primacy of the Apostolic See Vindicated*. He also translated into English from the Latin of the Vulgate the *Four Gospels, the Acts of the Apostles, the Epistles and the Apocalypse*. Archbishop Kenrick is regarded by Catholic theologians as a leading authority in reference to the history of their church and especially the questions involved in the controversy relating to the primacy of St. Peter.

Eminent among Maryland authors, as publicist, jurist and commentator upon ecclesiastical and theological issues, was **Hugh Davy Evans**, a native of Baltimore (born 1792—died 1868). In addition to technical treatises upon the law he produced an *Essay on the Episcopate of the Protestant Episcopal Church of the United States, a Treatise on the Christian Doctrine of Marriage and Essays on the Validity of Anglican Ordination*. His *Essay on Pleading* and his *Maryland Common Law Practice* lie outside the scope of the present work. They were quoted with marked respect in the courts of Maryland as having an intrinsic and inherent authority even when not sustained by established precedents or confirmed by the decisions of judicial tribunals. His position in the legal history of the state suggests an apparent analogy to that of the

"jurisconsult" as it existed in its matured condition after the development of the Roman Imperial legislation.

Among Maryland scholars and men of letters who lived and labored during the period embraced within the limits of this chapter **Rev. Edward J. Stearns** (born in Massachusetts 1810—died in Maryland 1890), a clergyman of the Protestant Episcopal Church, is worthy of honorable recognition. He was at one time associated with the faculty of St. John's College, Annapolis. In 1853 he published *Notes on Uncle Tom's Cabin, being a Logical Answer to its Allegation and Inferences Against Slavery as an Institution*, a vigorous and effective rejoinder from the viewpoint of the advocates of slavery. He was also the author of a *Practical Guide to English Pronunciation*. Mr. Stearns was a contributor to leading periodicals, such as Bledsoe's "Southern Review." His criticisms were marked by finely touched attainment and a caustic, trenchant strain that shielded the minutest discussion from descending to the plane of platitude and decorous mediocrity.

In the company of clerical scholars included within this period **Rev. Milo Mahan, D.D.**, a native of Virginia (born 1819—died 1870), for many years rector of St. Paul's P. E. Church, Baltimore, must be assigned a foremost place. He was the author of *The Exercise of Faith*, 1857; *History of the Church During*

*the First Three Centuries*, 1860; *Reply to Colenso*, 1863; *Palmoni, A Free Inquiry*, 1864 and the *Comedy of Canonization*, 1868. Dr. Mahan was eminent in the sphere of biblical criticism and the range of his culture was broad and varied; his attainments being marked by accuracy in detail as well as comprehensiveness of character.

**Martin John Spalding**, successor to Archbishop Kenrick as Catholic Archbishop of Baltimore (born 1810—died 1872), is entitled to honorable recognition as an author in other fields than those which are professional or theological. He was a native of Kentucky and succeeded Archbishop Kenrick in 1863. Among his varied contributions to literature may be named his *D'Aubigné's History of the Reformation Reviewed*, *Lectures on the General Evidences of Catholicity*, *Sketches of the Early Missions in Kentucky*, *Miscellanea*, *History of the Protestant Reformation in Germany and Switzerland* and *The Middle Ages Literature and Arts*. Archbishop Spalding's description of the world renowned clock in the minster of Strasburg is, perhaps, the best ever written, and is thoroughly entertaining as well as instructive.

**Rev. Richard Fuller, D.D.** (born 1804—died 1876) was a native of Beaufort, S. C., and was educated at Harvard College. For years he pursued with success the profession of the law. In 1832 he entered the ministry of the Baptist Church. In 1847 he made

his home in Baltimore and it became the center of his labors for the remainder of his life. Dr. Fuller may be justly ranked among the foremost lights of his denomination in the United States. As a preacher he was vigorous, eloquent and impressive, and was a leading figure in more than one controversy, political as well as theological, notably with Rev. Dr. Francis Wayland of Brown University, R. I., and Bishop England of the Catholic diocese of Charleston, S. C. The "Life of Dr. Fuller," by Rev. J. H. Cuthbert, D.D., was published in 1879. In addition to his unceasing clerical activity Dr. Fuller issued several volumes of sermons and a popular treatise entitled *The Terms of Baptism and Communion*.

Brantz Mayer (born 1809—died 1879), a native of Baltimore, was conspicuous by his devotion to the history of Maryland and was a varied and diligent contributor to the publications of the Maryland Historical Society with which he was prominently associated. Among these the following works by Mr. Mayer are deserving of special recognition: *History, Prospects and Possessions of the Maryland Historical Society*; *Memoir of Charles Carroll of Carrollton*; *Smithsonian's Contributions to Knowledge*; *Commerce, Literature and Art*; *Memoir of Jared Sparks and Mexico as It Was and as It Is*. His was a marked and salutary influence both by precept and example for the promotion of historical research and the diffusion of its results.



The first Recording Secretary of the Maryland Historical Society and one of its founders in 1844 was **Sebastian F. Streeter**, a special student of the early history of his native State. He was the author of *The First Commander of Kent Island, Papers Relating to the Early History of Maryland* and *Maryland Two Hundred Years Ago*.

**Rev. Ethan Allen**, a clergyman of the Protestant Episcopal Church (born 1796—died 1879), lived for many years in Maryland and devoted himself assiduously to the study of her early records, especially their local and ecclesiastical phases. His contributions represent some of the most suggestive and productive features of development illustrated in the history of the state, such as *Clergy in Maryland of the Protestant Episcopal Church Since the Independence of 1783*; *Sketches of the History of St. Thomas Parish*; *Garrison Forest, Baltimore County, 1742-1852*; *History of Maryland, or Sketches of the Early History of Maryland to the Year 1650* and *Who Were the Early Settlers of Maryland?*

Within this period also appears the name of the foremost sailor that Maryland has given to the world, **Raphael Semmes**, Admiral in the Confederate navy and Commander of the Alabama (born Charles County, Maryland, September 27, 1809—died Mobile, Alabama, August 30, 1877).

Admiral Semmes was a man of broad and varied attainments, versed in law and in literature as well as

in the special science relating to his profession. His knowledge of international and maritime law was both comprehensive and critical. He was the author of *Service Afloat and Ashore During the Mexican War*, 1851; *The Campaign of General Scott in the Valley of Mexico*, 1852; *The Cruise of the Alabama and Sumpter*, 1864, and *Memoirs of Service Afloat During the War Between the States*, 1869. The style of Semmes is, in its essential characteristics, clear, bracing, vigorous, displaying a range and accuracy of acquirement that seem all the more noteworthy in view of the active and absorbing nature of his career from its early stages until the close of the great national conflict in 1865. He illustrated the scientific temperament in an eminent degree, blending with it a literary facility that is remarkable under the circumstances which distinguished his eventful history.

In 1853 **Rev. William Pinkney, D.D.** (born 1810—died 1883), Bishop of Maryland, published the *Life of William Pinkney, by His Nephew*, 1853 (1856) a work of genuine interest and merit though marred by an occasional tendency to an overwrought and florid diction. The revelation of the inner attitude of William Wirt toward his brilliant colleague is one of the most suggestive phases of the book. The "Memoir of Wirt" by John P. Kennedy, is exhibited in an unamiable light by Dr. Pinkney's narrative. Notwithstanding its characteristic excellences the portrayal of Pinkney by his nephew is by no means equal

in clearness and vividness of impression to that conveyed by Chief Justice Taney's narrative of his own early days (1777-1801) which precedes his biography by Dr. Samuel Tyler. Dr. Pinkney also published *A Memoir of John H. Alexander, LL.D.*, 1867.

In the field of local history and poetry the literature of Maryland has not been lacking in productive power. Under this general description must be classed such works as *Poets and Poetry of Cecil County*, by William J. Jones; *Old Kent and The Eastern Shore*, by George A. Hanson, 1876; *History of Cecil County* and *The Poetry and Prose of Cecil County*, by George Johnston.

All these works have their special interest and value.

Samuel J. Donaldson (born 1835—died 1872), a native of Baltimore, was an assiduous student of English literature, devoting himself especially to the poetry of Shelley, Keats and Poe. He was a believer in the theory advocated by Poe that "a long poem does not exist," and his creations in verse were cast in the lyrical form. At the age of twenty-five he placed them, artistically and luxuriously bound, in the hands of Longfellow with a request for his judgment in regard to their merits. The New Englander, however, coldly declined any expression of opinion in reference to the work of the youthful and aspiring Baltimore lyricist. Not daunted by this rebuff Mr. Donaldson issued in 1860 a volume entitled *Lyrics and Other Poems*. The circulation of the book was principally

confined to his personal friends who contributed liberally to its support. This was his only appearance as an author, his works in prose never having been published.

Edward Spencer (born in Baltimore, 1834—died 1883) is entitled to especial commemoration among the Marylanders who dedicated their lives and energies to the cultivation and diffusion of literature. No collected edition of his writings has been published and his varied contributions must be gathered from journals and periodicals ranging through a long and unbroken series of years, fruitful in prose as well as in the sphere of the drama and in the field of lyric poetry. "Putnam's," "The Galaxy," "Harper's," the "Southern Magazine," "Sunday Telegram," the "Baltimore Evening Bulletin," the "New York Sun," the "Baltimore Sun," "Baltimore American," the "New York Herald," all attest his productive faculty in diverse phases of thought, practical and economic, as well as those which are associated with the aesthetic and intellectual characteristics that are revealed in the evolution of literature.

The versatile nature of Mr. Spencer's work cannot fail to impress even a casual observer. It might be said of him with hardly a touch of exaggeration that he attempted nearly every form of literary activity and attempted none without adorning it. His contributions to the drama alone include such varied types as *Kit, the Arkansas Traveler*, *Maternas*, *Pork*, a comedy, *Three Days After Date*, an American

comedy drama. He also furnished the plot for Oliver Doud Byron's drama *Across the Continent*. In literature as applied to the development of commerce and manufactures, Mr. Spencer's power of adaptation was not infrequently called into requisition and the same faculty asserted itself in his discussion of vital political issues, such as the admixture of races and the enlistment of negroes in the Southern army during the Civil War.

The *Life of Senator Thomas F. Bayard* was produced as the presidential campaign of 1880 was in progress. It is regarded as the most discriminating and adequate biography of this accomplished gentleman and statesman.

Mr. Spencer is seen in his clearest and strongest light in the capacity of critics, not of literature alone but of all the essential problems which form part of the complex intellectual development of the modern world. In style he was a model of lucidity and simplicity. Few Maryland authors of any period have excelled him in vigor and forcefulness of phrase.



## **Chapter V**

SPECIAL WRITERS OF NOTE IN MARYLAND DURING  
THE MIDDLE OF THE NINETEENTH CENTURY.







SIDNEY LANIER



## CHAPTER V

### SPECIAL WRITERS OF NOTE IN MARYLAND DURING THE MIDDLE OF THE NINETEENTH CENTURY.

In the sphere of fiction and the drama three authors have attained in the literature of Maryland an almost undisputed preëminence. These are John P. Kennedy, George H. Miles and Mrs. Anna M. Crane-See-muller. Each of these will be considered in the order of chronology.

John Pendleton Kennedy was a native of Baltimore (born 1795—died Newport, R. I., 1870). His claim to distinction is not based upon his achievements as a novelist alone for he was a man of multi-form and varying activity, social, practical, political, as well as literary and educational. He was the creative and shaping spirit that designed the plan in accordance with which the Peabody Institute was organized and was one of its original board of trustees. In addition to service in the legislature and in Congress he was Secretary of the Navy during the closing period of Fillmore's administration, from June, 1852, to March, 1853, and was a leading influence in the despatch of the Perry expedition to Japan in November, 1852, as well as an enthusiastic advocate of the Lynch expedition to Africa and that

of Dr. Kane for the exploration of the Arctic regions.

In every scheme having for its end the broadening of the bounds of culture he assumed a leading and conspicuous part. His generous attitude toward men of letters was illustrated by his kindly and sympathetic relation to Poe at the time when the poet was lamentably in need of such a benefactor.

The scope of Kennedy's literary productivity is wide and far ranging. In 1818-19 appeared *Red Book*, a social satire modeled upon the style of the Addisonian age and edited by Kennedy in connection with Peter Hoffman Cruse. In 1832 was published *Swallow Barn*, a novel having its inspiration and its charm in Virginia life. *Horse Shoe Robinson* followed in 1835, a tale of Tory ascendancy in South Carolina; *Rob of the Bowl*, a legend of St. Inigoes, dates from 1838; *Annals of Quodlibet* from 1849; *Memoir of the late William Wirt* was issued in this same year, 1849. In addition there were his *Political Satires*, *Official Reports* and *Lectures Delivered on Public Occasions*.

As a storyteller and romancer Kennedy stands in the foremost file of American writers. The charm of *Horse Shoe Robinson*, an historical character and hero of the Revolution, with whom Kennedy came in contact during a sojourn in South Carolina, in 1818, has seldom been equalled in any similar phase of romantic creation. It presents a grateful contrast to the galvanized caricatures of our colonial and revolutionary life which mark the historical novels of our

own day that have striven to portray and reproduce the period that Kennedy has invested with a charm and flavor which baffle successful imitation. His far-reaching fascination and popularity are attested by the fact that at least one of his novels has been translated into the languages of Northern Europe.

Perhaps the appreciation of his genius which Kennedy received at the hands of Thackeray may be regarded as his especial crown of literary glory. During a sojourn in Paris he and the English novelist were brought into cordial relations. "The Virginians" was then running its course as a serial, 1856-7, and the printers were clamoring for additional material. A new chapter was urgently called for.

"I wish you would write one for me," said Thackeray to Kennedy. "Well," replied Kennedy, "so I will, if you will give me the plan of the story."

The unique distinction of having written the fourth chapter of Volume II, in some editions, Chapter 52, containing the account of Washington's escape from captivity and his return home through the region of Western Maryland in which Cumberland is now situated, belongs to Kennedy alone. Fortunate was the presence of such an ally, as the physical characteristics of the country embraced in the campaign of Braddock were at the command of Kennedy; to Thackeray it was as unrevealed as the heart of some untraversed continent. The critical and discerning student of literary evolution will find it a suggestive and not un-

profitable task to compare the style of this chapter with the body of the work as it flowed from the pen of Thackeray.

The standard life of Kennedy, by H. T. Tuckerman, appeared in 1871.

In the foremost ranks of Maryland literature, as dramatist, lyricist, as well as critic of subtle discernment, stands the name of **George Henry Miles** (born in Baltimore, 1824—died near Emmitsburg, 1871). Like Lowell and Timrod he was designed for the bar but the passion for letters was stronger than the love of Blackstone and he passed from “the dusty purlieus of the law” into the congenial fellowship of the Muses. He became professor of English literature in his own college, Mt. St. Mary’s at Emmitsburg, one of the leading centers of Catholic culture and tradition in America. In European lands he had traveled widely and had received the rich inspiration which springs from personal contact with historic associations and memories of the ages that have yielded place to the dominant order prevailing in our contemporary world.

Nature had bestowed on him a rich lyric faculty which reveals its most winning aspect in his *Said the Rose*, a poem which does not lose its lustre when compared with the golden flowers of Lovelace, Carew, Suckling, or any of that elect company which blossomed into light during the first decades of the seventeenth century. Nor is this the only fragrant

offering which Miles has made to a possible anthology of Maryland song. His vein was varied as well as affluent but none of his fantasies has illustrated his lyric graces in more winsome and abiding form. That some of his characteristic work has been marred by the hand of the literary bigot and vandal has been pointed out by Eugene L. Didier in his comments upon the mutilation of Miles's "Inkerman" by Churton Collins under the inspiration of his insular prepossessions and prejudices.

Yet the lyric phase does not represent the full measure of Miles's endowments or achievements. His dramatic gift asserted its energy in a series of plays embracing the historic ages as well as the vital issues of the living present. Then, too, the subtilizing intellect, as well as the comprehensive tenderness of the master critic, was his by gift of God and as the outcome of assiduous culture. This is amply demonstrated in his *Essay on Hamlet* and in the fragment of a *Discourse upon Macbeth*, the sole survival of that bodeful day on which his malady forever brought to a close his illuminating Shakespearean labors. The penetration and interpretative faculty displayed in these unfinished ventures in the sphere of criticism afford no imperfect intimation of what rich results might have developed under auspicious conditions and amid congenial environments.

In addition to the poems which appeared in the edition of 1907, Miles entered the field of the novelist as well as the dramatist. The accompanying list

illustrates at a glance the diversity and range of his work: *Poems*; *Said the Rose and Other Lyrics*, 1907; *Mohammed or the Arabian Prophet*, a drama, 1850; *Loretto or the Choice*, a novel; *The Truce of God*, a novel; *The Governess*, a novel; *Senor Valente*, a play, 1859; *De Soto*, a play, 1857; *Mary's Birthday*, a comedy, 1857; *The Seven Sisters*, 1861, a play symbolical of the seven States which formed the original Southern Confederacy; *Michael di Lando, Gonfalonier of Florence*, Miles' first play; *Bright and Bloom*, a comedy, which proved a rare success upon the stage as did *The Seven Sisters*; *Senor Valente* and *Mary's Birthday*; *Abou Hassan the Wag*, a musical burlesque from "The Arabian Nights"; *The Maid of Mayence*, a marked success; *Behind the Scenes, or The Girl of the Period*, a comedy; *The Picture of Innocence*, a farce; *Afraya the Sorcerer*, a tragedy; *The Parish Clerk*; *Emily Chester*, a dramatic adaptation of Miss Crane's successful novel; *Love and Honor*, a play from the French of Emile Girardin; *The Old Curiosity Shop*, a play deriving its inspiration from Dickens; a five-act tragedy, *Thiodolf the Iclander*, suggested by La Motte Fouque's novel bearing the same title.

In the judgment of his discerning critics Miles' *Aladdin's Palace*, inspired by the fiftieth anniversary of the foundation of his college, 1858; his *God Save the South*, *Said the Rose* and *Where Is the Freeman Found*, must be accorded the foremost rank among his non-dramatic creations. The versatility of his



genius as lyrist, dramatist, critic, the genuine fervor and rhythmic sweetness that in so large a measure are characteristic of his art, assure him an abiding place among the truly representative authors of Maryland and the South.

No inconsiderable part of the literary activity of Maryland during the last fifty years has found expression in the work of women writers. The general comment holds good in the sphere of fiction, poetry, historic research, and even in the field of critical scholarship. A special place has been assigned to Mrs. Welby (born 1819—died 1852) on account of her chronological priority in the literary development of the State in so far as it has been accomplished by the inspiration and the energy of her own sex. Mrs. Anne M. Crane-Seemuller (born 1838—died 1872) achieved at an early age so brilliant and phenomenal a success in the exercise of her gifts as a novelist that it secures for her an especial rank and recognition among the representative authors of her time. As this history approaches the closing decades of the last century and broadens toward the new era, still in its period of dawn, at least one chapter will be devoted exclusively to the women writers of Maryland, now living and pursuing their high calling, and to those who have passed from the stage within recent memory.

A review such as is contemplated will reveal a wealth of literary attainment, enterprise and creativity in diverse fields, in regard to which no just appreciation or even apprehension exists.

Mrs. Anne Moncure Crane-Seemuller was born in Baltimore and died in Stuttgart, Germany. She was a novelist of rare originality of conception and endowed in an abundant measure with the perilous gift of satire. In more than one of her stories she held the mirror up to nature and revealed in clear, fierce light the frailties and follies of the world of fashion. Her most notable work, *Emily Chester*, appeared in 1864, without the name of the author, and from the first it attained a brilliant and assured success. The publishers were scarcely able to supply the demand. More than this, four editions were issued by leading English publishers and the story was translated into German, meeting a cordial reception in the cultured and appreciative circles of the European world. The novel was dramatized by George H. Miles and won new fame by presentation upon the stage, exceeding the most sanguine hopes of the author as well as the adapter. The entire chorus of reviewers, including names of eminence, were enthusiastic and almost untempered in their praise. Probably no book ever written by a Maryland woman met with speedier and more marked success. To a certain extent the work was autobiographical in character, it being an article in Miss Crane's literary creed that a novel is effective just in so far as the elements of autobiography enters into its creation. She wrote, as it were, by inspiration, and was fond of quoting, with all reverence, the words of the beloved disciple, "the angel said unto me, 'Write,' and I wrote," as the only explanation she

could suggest for the mystery of her rich creative faculty.

Miss Crane's reputation was securely established by the unique success of *Emily Chester*. As a result she was solicited for contributions by the leading periodicals and article followed article, poem succeeded poem, in swift and almost ceaseless outflow—verse and prose. In 1867 her second novel, *Opportunity*, made its appearance. It displayed a finer grasp of her art than the preceding work and was received in all directions with enthusiastic praise.

In April, 1871, Miss Crane, now Mrs. Augustus Seemuller of New York, having been married in 1869, published her third and last novel, *Reginald Archer*. It was a portrayal of the vices and follies that prevail in the world of fashion and elicited much hostile comment, for such is the inevitable fate of the author who converts his art into a didactic agent or an instrument of moral reform.

Miss Crane was richly endowed with grace and charm of manner. Charles Dickens, who came in contact with her in Baltimore in 1868, pronounced her the most fascinating woman he had met in America and bestowed upon her a special mark of favor and regard. "Her leaf has perished in the green," yet no record of literary achievement in so brief a period is riper in rich and assured result. An admirable tribute to Miss Crane, just, discriminating, comprehensive, was written for "The Galaxy," not long after her death, by Eugene L. Didier of Baltimore.

One of the most eminent names associated with the intellectual development of Maryland is that of **Samuel Tyler, LL.D.** (born 1809—died 1878), a native of Prince George county. He was a resident of Frederick, Md., and of Georgetown, D. C., and by profession both lawyer and author, devoting his energies and rich acquirements to literature and philosophy as well as the science of jurisprudence. For many years he was associated with the legal department of Columbian, now George Washington University, Washington, D. C. Among his friends and correspondents may be named such lights of the intellectual world as Sir William Hamilton, George Frederick Holmes, Dr. James H. Thornwell. Sir William expressed a hope that Dr. Tyler would abandon the profession of the law and concentrate his genius exclusively upon the pursuit of philosophy. The comprehensive character of his attainments may be inferred from the range and diversity of his published works: *Robert Burns as a Poet and as a Man*, 1848; *The Progress of Philosophy in the Past and in the Future*, 1858-1868; *Memoir of Roger Brooke Taney*, 1872; *The Theory of the Beautiful* and a *Discourse on the Baconian Philosophy*, 1844-1846.

To the student of the literature of Maryland and, above all, to the student of legal development, the *Memoir of Roger B. Taney* will be regarded as the most attractive and inspiring of all the works of Dr. Tyler. The especial charm of the book is in large measure to be attributed to the autobiographical sketch of the great Chief Justice which introduces it,

his comments upon his contemporaries, Luther Martin and William Pinkney, his keen and penetrating judgments, discriminating and finely tempered estimates of men in his own high sphere, names to conjure with in the history of the law. In richness of revelation and power of portrayal it may claim rank with such a work as Atlee's "Victorian Chancellors."

That the foremost representative authors associated with the history of literary development in Maryland are entitled to special consideration in a work devoted to the subject will be readily conceded. Ampler treatment, therefore, has been accorded to Poe, Lanier, and Randall.

**Sidney Lanier** (born February 3rd, 1842—died September 7th, 1881) was a native of Macon, Ga. He died in western North Carolina and is buried in the Turnbull family lot in Greenmount Cemetery, Baltimore. He saw service in the Confederate army and was the fellow prisoner of Father Tabb at Point Lookout. The last seven years of his life, 1873-1881, were passed principally in Baltimore. His professional career was an unrelenting struggle against adverse conditions, disease, lack of appreciation, and want of material resources, all of which he endured with heroic constancy. In his invincible devotion to his ideals he may be regarded as the "Childe Roland" of Southern literature. No more marked and impressive tribute illustrates the purity of his nature and the nobility of his character than the

significant fact that in an age in which iconoclasm and irreverence form part of our daily routine of novelty and sensation no finger has at any time been lifted against Lanier, living or dead. In the guild of poets he wears his white flower, pure as snow, chaste as ice, untouched by calumny.

That he must be accorded a place among the foremost names in American literature there can be no rational doubt. He was endowed with a musical faculty as far reaching as it was wonderful, and at the time of his death he had no peer perhaps in the world, as lord of the flute, which in his hands was as the wand of the magician. His combination of the musical with the poetical gift is even more impressive as illustrating the versatility of his intellect than Rossetti's blending of the power of the artist in rime with the grace and skill of the Pre-Raphaelite in the sphere of the painter. His theory of the unity or identity of music and verse has evoked hostile criticism and arrayed a school of antagonists, but his views as embodied in his *Science of Verse* are rich in suggestion, and keenness of analysis, and though assailed with aggressive energy, they have never been controverted.

He who has given his days to the study of "A Grammarian's Funeral" by that subtlest assertor of the soul in song, Robert Browning, will read, as his vision broadens to the truth, an unconscious prophecy of our knightliest artist in the realms of verse. The mysterious harmony that linked into unity music and poesy formed the vital principle of his creed. To

those who can recall in the retrospect of vanished years the pallid features of Lanier as he sat at his desk in the Peabody library, he seemed to have passed out of space, out of time, "voyaging through strange seas of thought alone." During his last series of lectures, 1880-1881, as he withstood the assaults of his immitigable enemy with ideal constancy, it was almost possible to see "the god within him light his face." He was traveling the "via dolorosa" trod by all inspired masters but the laurel crown was waiting him on the shining heights, though dimly descried even by the eye of faith.

Great as is Lanier, poet and lord of the domain of music, Lanier the critic may be regarded as even greater. Let him who cavils at this judgment devote himself to the last work given by Lanier to the world, *Shakespeare and His Forerunners*, not published until 1902, more than twenty years after the author had passed into rest. The literature of the modern world has rarely heralded a work richer in suggestion, more affluent in the elements that make for the noblest inspiration. The viewless arrows of his thought were touched and winged with flame.

In modern literature there are few more finely wrought critical deliverances than Lanier's comments upon Shakespeare's poem "The Phenix and the Turtle." It should form one of the choicest flowers in an ideal anthology of contemporary criticism. The creative faculty asserted itself in all that Lanier accomplished in the field of critical procedure; the fusion was as rare as it is remarkable. No one of

the long array of commentators that preceded him had unveiled the subtle grace of thought which envelop this lyric essay of Shakespeare's dawning manhood. The poem is cast in that same riming form which more than two centuries later was to assure its immortality as the mould in which was set the sovereign elegy of our language, Tennyson's "In Memoriam." The work is radiant with the genius of its author. From point to point it breaks into flashes of golden light. Epigrams, terse, trenchant, fraught with divination and tipped with fire, confront the reader at every stage. Nor does all that has been said in its praise exhaust the wealth and exbiliarating power of this wonderful book.

Lanier was lord of the crisp and bristling phrase. Take, as illustrations, his "dicta" in reference to the character of Elizabethan English, as revealed in the vocabulary of Shakespeare.

It is an inspiration, even to the non-musical intellect, to trace Lanier's theory of the relation of his cherished science to the art of poetry, as it manifests its power in every phase of his creation in verse. However simple this theme the omnipresent musical vision reveals its energy and asserts itself as a shaping force. Select at random Lanier's *Opposition* which was a light at eventide, 1879-80, for long before the shades had begun to gather about him. Perhaps, more wonderful than all in range and subtle divination, is the poem to Beethoven. Nor is this the end, for in the lines to Nannette Falk-Auerbach the spell of Beethoven is laid upon him once more and he



breaks into a tribute to this lord of tone as rich, as satisfying, as the symphonies of the master. Apart from its musical charm the poem is one of Lanier's most successful ventures in the field of the sonnet, though not constructed in strict accord with the classic model.

That the psychology of dreams should have possessed for Lanier a resistless fascination, in accord with the master spirits of his art in all ages, will excite no surprise. *The Harlequin of Dreams* should be read in connection with Henry Vaughn's "Beyond the Veil," and with Timrod's "Dreams," those two masterful excursions into the shadowy land of fantasy. In those phases of his art which may be described as ceremonial, the functions attending them, in a measure resembling those of a poet-laureate, Lanier at times was marked by the rarest grace of utterance and by an adaptation to times and occasions as felicitous as they were unwonted. Notably does this hold good of his blending of skill and tactfulness, of sweetness and light, in his *Ode to the Johns Hopkins University*, February 22nd, 1880. Never has a nobler ideal been set before the eyes of a dawning center of the higher intellectual culture. The ode is strewn with the diamond dust of rhetorical brilliance, linked with the purest wisdom and most catholic philosophy of higher education. In clearness of aim it stands by the side of Milton's memorable definition; as a philosophic exposition it may claim to rank with Newman's "Idea of a University." The genius of Lanier not only adorned but illumined whatever it

touched. In its peculiar kind nothing can be conceived of, in felicity of rhetoric or penetration of thought, surpassing the lines which define the literary aim and function of an institution, whose dream of achievement was beginning to blossom into fixed resolve and definite purpose—"Bring Shakespeare back, a man and not a name," etc.

No work that Lanier has produced is touched by a finer vein of humor, blending with rich and clear discernment, than *The Crystal*. It is, indeed, like Browning's magic ball, in which all the glories of Florence pass before the eye in purest light. The sovereigns of song move in long array from "Father Homer" to Tennyson. Each is illumined with a pen of fire but foibles and frailties are held up to nature with no trace of vindictive aim or even fleeting malice. It suggests the craft of some genial Puck who had absorbed for the time the brain and art of Sidney Lanier.

The burden of the mystery of his theory in regard to the relation of music to verse rests too heavily upon his art to render it intelligible or enjoyable by the ordinary intellect. For him, poetry formally contemplated existed not in dactyls or spondees, in the iambus or the trochee, but in terms of musical notation.

"The beauty of holiness" was one of the phrases of the Psalmist upon which he dwelt with increasing delight. In its inverted form it was almost equally suggestive, for with Lanier as with Keats, truth was beauty and beauty was truth. Yet his art was unmarred by a prosaic didacticism. He stands face to

face with the truth but patience is not compelled to have her perfect work in moral essay, in parable or homily. The aesthetic creed of Lanier is summed up in his memorable words uttered at the Johns Hopkins University at a time when his conflict with the last enemy was fast tending to its final stage. No nobler deliverance ever fell from the lips of Ruskin or any of the sages who have unfolded the mystery of the kingdom of art. In this valediction, as it were, the artistic world suffers violence and our master takes it by force. The vision was moving toward accomplished result. His spirit rose from high to higher, as the soaring altar fire mounts heavenward or as the lighter and sublimated elements pass through the gross and earthly envisagement into a finer and purer atmosphere of their own. A double portion of the divine spirit fell upon the poet as he set forth in words of gold the sacred mission of his adored art.

Says Lanier: "Let any sculptor hew us out the most ravishing combination of tender curves and spheric softness that ever stood for woman; yet if the brow be insincere or in the minutest particular, the physical beauty suggest a moral ugliness, that sculptor, unless he be portraying a moral ugliness for a moral purpose, may as well give over his marble for paving stones. Time, whose judgments are inexorably moral, will not accept his work. For, indeed, we may say that he who has not yet perceived how artistic beauty and moral beauty are convergent lines which run back into a common ideal origin, and who is therefore not afire with moral beauty just as with artistic beauty; that he,

in short, who has not come to that stage of quiet and eternal frenzy in which the beauty of holiness and the holiness of beauty mean one thing, burn as one fire, shine as one light within him; he is not yet the great artist."

In recurring to the same theme, he breaks into a discourse rich in the charm of golden phrase, mellowed by the rarest moral sanity and the broadest range of philosophic wisdom: "Can not one say with authority to the young artist, whether working in stone, in color, in tones or in character forms of the novel: So far from dreading that your moral purpose will interfere with your beautiful creating, go forward in the clear conviction that unless you are suffused—soul and body, one might say—with that moral purpose which finds its largest expression in love, that is, the love of all things in their proper relation, unless you are so suffused with this love, do not dare to meddle with beauty; unless you are suffused with beauty do not dare to meddle with love; unless you are suffused with truth do not dare to meddle with goodness; in a word, unless you are suffused with truth, wisdom, goodness and love, abandon the hope that the ages will accept you as an artist."

In the contemplation of such a character slander is disarmed,

"Nor dared the serpent at his side  
To flicker with his double tongue."

His sense of reverence for the ideal purity illustrated in the Southern woman, enters into his creed as

a vital inspiration. Foremost among the flowers of song that burst into light under this ennobling influence may be cited *My Springs*, which finds its converse in No. 38 of Mrs. Browning's "Sonnets from the Portuguese." The poem is its own interpreter, as the "Springs" are the eyes of his wife. The witchery of woman's eyes is an ancient theme with the masters of song but none of those who have glorified its charm, or done homage to its power, have reached a height so rare and pure as this poet of the South. The poem, with its Shakespearean reminiscence of the "dying violet breath," is unique in tone and touch; not one in all the starry company could have fused love, pure and sanctified, into so rich and ethereal a harmony.

None of Lanier's creations presents him in more attractive form than the lament upon the death of Bayard Taylor, 1879. As a master of elegy he stands in the forefront with those who have given the notes to glory in "Lycidas," "Thyrsis" and "In Memoriam."

The inspiration of Lanier's *Song of the Chattahoochee* has been more than once traced to Tennyson's "Brook." Yet imitation is not the badge of the typical poet of the South, from Poe to Lanier, from Timrod to Randall. Not one of them was a mere echoist or even a blind devotee of heredity in his art. With equal discrimination Lanier's poem might derive from Southey's "Cataract of Lodore." Bold and untempered as the statement may appear the work of Lanier is marked by an originality of aim and execution scarcely less significant than that of Poe.

Rich in far reaching thought, tracking suggestion to

her inmost cell, are the judgments of Lanier upon his contemporaries in the sphere of poetry. The first is his estimate of Whitman: "Whitman is poetry's butcher. Huge raw collops slashed from the rump of poetry and never mind gristle—is what Whitman feeds our souls with." Again: "As near as I can make it out Whitman's argument seems to be that because a prairie is wide therefore debauchery is admirable, and because the Mississippi is long therefore every American is a God."

Of Swinburne he says: "He invited me to eat; the service was silver and gold, but no food therein save pepper and salt."

Then the image of William Morris passes before us: "He caught a crystal cupful of the yellow light of sunset and, persuading himself to dream it wine, drank it with a sort of smile."

Perhaps no one of his conceptions is wrought into riper melody than in his poem *Corn*. Unpoetic as the subject may seem the prosaic grain is etherealized into a vision of beauty fraught with grave lessons and wisdom. As an illustration of the process of reasoning in verse it might take rank with Dryden, to whom Lanier reveals a likeness at other points than the one indicated. Some of the noblest purple patches woven by Lanier into the texture of our tongue may be traced to this poem; the metaphoric art has rarely been equalled, even by the lords of golden rhetoric.

There has not appeared in contemporary times a more fascinating theme for the master of the elegy than Lanier. Another "Adonais" or "Thyrsis" may

yet emerge to idealize without overdrawing the winsome and resistless elements that were illustrated in his harmoniously blended character—the mingling of sweetness and light with vigor of mind and untamable fortitude of soul. Here, if ever in literary annals, are concretely portrayed the sublime mildness and “the spirit without spot,” the shaping faculty of imagination with the finely touched genius of analysis that tempers the exuberance of the creative power and subdues it to conformity with the grace and the chasteness of overmastering art.

The range and richness of Lanier’s poetry has not been exhausted. One extract or specimen merely quickens the appetite. It does not pall or wither. Subtle and recondite as he is no critic surpasses Lanier in power of suggestion. One is analyzing as he reads, interpreting as he passes from point to point. He halts to investigate and pauses to evolve the latent significance implicit in the phrase. In this regard he at times recalls Browning. Yet Lanier is never wantonly obscure or enigmatic. The sometime lack of clearness is not the outcome of artistic abandon or recklessness. Nor does it proceed, as with Browning, from an overflow of vocabulary, a simple exuberance of words. The strong metaphysical strain in his nature and the constant endeavor to illustrate his basal theory of the identity of music and verse, are sufficient to account for the seeming cloud that interposes between the mind of the author and the apprehension of the reader.

Still, with all his rare and radiant gifts in the sphere of poetry the student inclines to the conviction that his

fame will abide most securely upon his achievements in the field of criticism. His mind was of that germinating, inspiring type, which at times calls back the image of Coleridge. It may be fairly claimed that Lanier has set up an unattainable standard, enunciated an impossible ideal. The patterns of things in the heavens were his types and his exemplars. His conception of beauty was rather the Platonic vision—the divine breaking through the human. He would have found its most perfect expression in the transfiguration of his *Crystal*—the Christ—

“In loveliness of perfect deeds  
More strong than all poetic thought.”

Despite the unrealizable character of his aesthetic standard, no man ever more nearly approached its illustration and illumination in life and experience than Lanier. His artistic dream was almost an allegory or parable of himself. With human hands he wrought and exemplified this creed of creeds, this confession of faith for the framer of speech, the artificer in brass or marble, the fashioner of symphonies and harmonies, for the sculptor who discerned the angel in the block, the musician that reared a palace of sound to which the heavens descended in adoration, the lords of the pencil and brush, infusing into the canvas some inexplicable but invincible radiance, the overflow or impartation of the divine spirit, when God and nature meet in light. That the fame of Lanier will ripen with the increasing years, as that of Poe has done in so marked and brilliant a measure, admits of no rational



question. The process has already begun, the wave is setting across the sea. It is but the dawn of his day. A nature so eminently catholic, untouched by the sectarian taint or the note of provinciality, with a faculty of assimilation Shakesperean in its range, will broaden from more to more in the light of the unrevealed ages. "Fame is no plant that grows on mortal soil," and the divine arbitrament will accord to Lanier a place among those ethereal spirits who stand first by the throne in the brightest heaven of song.

The life of Lanier has been written by Dr. Edward Mims of North Carolina, 1905. The following list includes all his characteristic works: *Poems*, edited by his wife, with a memorial by William Hayes Ward, 1890; *The Science of English Verse*, 1880; *The English Novel and the Principle of its Development*, 1883; *The Boy's Froissart*, 1878; *The Boy's King Arthur*, 1880; *Knightly Legends of Wales*, 1881; *The Boy's Percy*, 1882; *Tiger-Lilies*, 1867; *The Lanier Book*; *Selections in Prose and Verse*; *Retrospects and Prospects*; *The Centennial Meditation of Columbus*; *Shakespeare and His Forerunners*, 1902; *Letters of Sidney Lanier*, 1899.

An admirable Lanier bibliography, the work of Professor George S. Wills of Baltimore, may be found in the "Publications of the Southern History Association," for July, 1899. Professor Wills has covered the ground with the utmost care and minuteness of detail and his labors are worthy of the strongest commendation from all lovers and students of Lanier.



## **Chapter VI**

REPRESENTATIVE MARYLAND AUTHORS TO THE CLOSE  
OF THE NINETEENTH CENTURY.



## CHAPTER VI

### REPRESENTATIVE MARYLAND AUTHORS TO THE CLOSE OF THE NINETEENTH CENTURY.

The closing period of the nineteenth century was productive in more than one sphere of activity in Maryland. **Colonel William Allan** (born 1837—died 1889), a native of Virginia, falls properly within its limits and is entitled to special recognition by reason of his eminent services to the development of education in Maryland as well as his valuable contributions to military history. He won distinguished rank in the Confederate army and enjoyed the marked confidence of General Robert E. Lee. At the close of the War between the States he became professor in Washington College, now Washington and Lee University. In 1873 he was elected first principal of the McDonogh School, near Baltimore, and by his skill in organization and administration advanced it to the highest standard of efficiency.

In 1880 he published *Stonewall Jackson's Campaign in the Valley of Virginia, 1861-62*, a work of extraordinary interest and rich in instruction to the student of strategy.

In addition to his gifts of administration Colonel Allen was a scholar of broad acquirements and was master of lucid vigorous English. He was educated

at the University of Virginia. Colonel Allen is entitled to rank among the foremost names in the history of Maryland, contemplated from an intellectual point of view, combining as few men have done, critical acquirement with a genius for practical and material achievement.

**George William Brown** (born 1812—died 1890), a native of Baltimore, lawyer and jurist, was the author of *The Relation of the Legal Profession to Society; Baltimore and the Nineteenth of April, 1861; The Origin and Growth of Civil Liberty in Maryland*.

Judge Brown was a zealous champion of every movement having for its aim the advancement of the intellectual and educational culture of his own city. He was one of the original trustees of the Peabody Institute and the Johns Hopkins University.

**John H. B. Latrobe** (1803-1891) though born in Philadelphia was thoroughly identified with Baltimore, which was his home during the active years of his long and varied life. He was by profession a lawyer but his intellectual energy asserted itself in diverse forms and was to the last devoted to the promotion and diffusion of culture in art, in history, and in the sphere of technical education. He was the founder of the Maryland Institute, President of the Maryland Historical Society, and one of its most zealous members, enlivening its sessions with his rich and far-reaching reminiscences and his stores of knowledge which took the range of the modern world for their province.

Mr. Latrobe was a member of the committee which

awarded the "One Hundred Dollar Prize" to Edgar Allan Poe for his "Manuscript Found in a Bottle," 1833, John P. Kennedy being one of his colleagues. Among his contributions to literature are his *Personal Recollections*; *The Baltimore and Ohio Railroad; Colonization*; *Notice of Victor Hugo's Views of Slavery in the United States*; *The Capitol and Washington at the Beginning of the Nineteenth Century*; *Three Great Battles*; *A Lost Chapter in the History of the Steamboat*; *The History of Mason and Dixon's Line*; *Hints for Six Months in Europe*. During his early manhood Mr. Latrobe cultivated fiction and was a contributor to the "Atlantic Souvenir," under the pseudonym of "Godfrey Wallace." *The Esmeralda* and *The Heroine of Suli* date from this youthful period.

A foremost place in Catholic literature and critical scholarship, in so far as they are associated with the history of Maryland, must be conceded to **Brother Azarias** (born 1847—died 1893), a native of Ireland. His name was **Patrick Francis Mullany**. At an early age he removed to the United States and determined to devote himself to the profession of teaching. After receiving his preliminary training, in 1866, at the age of nineteen, he became professor of literature and mathematics in Rock Hill College, Ellicott City, a position which he retained until 1879 when he succeeded to the presidency. In 1886 he retired from the administration of the college and passed two years in European libraries, principally those of London and

Paris, engaged in study and research. In 1888 he became professor of English at La Salle Institute, New York, in which position he remained until his death.

As he grew in years Brother Azarias cast off his allegiance to the science of mathematics and concentrated his energies upon the pursuit of literature, above all the literature of the English language. He may be fairly described as one of the leading lights of Catholic scholarship in our time, endowed in an eminent degree with the critical faculty and the art of illuminating the complex and subtle themes which are associated with the processes of literary development. His power of production was varied and far-reaching as the accompanying list of works issued by him during his comparatively short life will amply attest. His first independent work was *An Essay Contributing to a Study of Literature*, 1874. Among his minor publications *Mary, Queen of May*, written for the "Ave Maria," is regarded as the most attractive. *The Development of Old English Thought* appeared in 1879; *Books and Reading*, 1889. *Phases of Thought and Criticism*, 1892, consists of four special studies, Ralph Waldo Emerson, Cardinal Newman, Tennyson's "In Memoriam" and Dante's "Divine Comedy," and may be regarded as the author's crown of glory in the sphere of literary achievement.\*

The name of **Severn Teackle Wallis** (born 1816—died 1894) is linked with the intellectual life of his

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\* A "Life of Brother Azarias," by Rev. John Talbot Smith, LL.D., was published in 1897. See also the sketch in the "Catholic Encyclopedia" by Brother Chrysostom.



native State in the sphere of pure and ennobling literary culture, as well as in the field of the law, of which he may be regarded as one of the most brilliant and distinguished ornaments. In addition to his acquirements in his profession, he was a man of broad and varied culture and was endowed with a rare poetic sensibility, as is attested by his ventures in verse, above all *The Blessed Hand*, in which pathos, power and chasteness of conception blend into harmony with grace and skill of execution.

Mr. Wallis was associated with nearly every organization or institution having for its aim the higher intellectual culture, such as the Peabody Institute, the University of Maryland and the Maryland Historical Society. Despite an absorbing legal career he devoted his energies to the pursuit of authorship. *Glimpses of Spain*, 1849; *Spain, Her Institutions, Politics and Public Men*, 1853, are the outcome of his labors in this special field. The addresses, eulogies, etc., delivered by Mr. Wallis on occasions in themselves historic have rarely been excelled in appropriateness of thought as well as felicity and mastery of language. Worthy of unqualified commendation are those upon the character of General Robert E. Lee, George Peabody, and Chief Justice Taney.

Not less brilliant in their peculiar province were his contributions to Bledsoe's "Southern Review" in reference to the issues involved in the War between the States.

In his command of sarcasm and invective Mr. Wallis

has not been surpassed by any controversialist of contemporary times. His gifts in this dangerous field were illustrated in affluent measure during the several political campaigns in which he played the part of protagonist in the fiercely contested arena where opposing champions were arrayed in line of battle. Some of his utterances that trace their inspiration to the relentless strife of those grim-visaged days will not suffer by comparison with those immortal phillipics of the eighteenth century which are suggested by the name of "Junius." Not untouched at times with a needless asperity of expression, their pungency and vigor, as well as their power of verbal combination, evoke admiration, even when reason fails to concur or dissents without reserve from the conclusions of the writer. Of Mr. Wallis it could never be affirmed by his most rancorous antagonist that "declamation roared while passion slept." No small part of his contributions to the vital issues of his day has impressed itself upon the genius of modern speech. More than one of his addresses has attained the dignity of a classic.

The works of Mr. Wallis have been edited with characteristic accuracy and thoroughness by Dr. William Hand Browne, of Baltimore, 1896.

**Rev. John Gottlieb Morris, D.D.** (born 1803—died 1895), a native of Pennsylvania, passed his active life principally in Baltimore. A clergyman of the Lutheran Church, he was the founder of the "Lutheran Observer" and professor of natural history in the Uni-

versity of Maryland. He was also the first librarian of the Peabody Institute. Dr. Morris cultivated authorship in a variety of fields. His characteristic works are: *Popular Exposition of the Gospels; Catherine de Bora; The Diet of Augsburg; The Lords Baltimore; Bibliotheca Lutherana*. He also translated into English "A Day in Capernaum," by Dezlitsch, and the "Life of Luther," by Kostlin.

John Thomas Scharf (born 1843—died 1898) by profession a lawyer and journalist, devoted his life to historical research and to the preparation of works illustrating the origin and development of his native State. His contributions to this special subject assumed a varied form, lectures, reviews, addresses, in addition to the several elaborate treatises which illustrate his energy and assiduity in his favorite field. Notable among these are *The Chronicles of Baltimore*, 1874; *History of Maryland from the Earliest Times to the Present Day*, 3 vols., 1879; *History of Western Maryland; The Natural and Industrial Resources of Maryland*. He also wrote a *History of Delaware* and in 1884 published, in connection with Thompson Westcott, a *History of Philadelphia, 1609-1884*, 3 vols.

Mr. Scharf was animated by a genuine enthusiasm for the history of Maryland as well as an ardent desire to render it accessible in trustworthy narrative in every phase of its growth and in every epoch of its expansion. To attain this high end he spared no expenditure of money and shrank from no drudgery

involved in research, however painful or exacting. The explorations of a future day will bring to light novel and unexpected sources of knowledge, but his work will abide the test of time and the revelations of historic sources into which he did not enter. Mr. Scharf served with honor in the Confederate Army from 1861 to 1865.

**Rev. Philip C. Friese** (born 1816—died 1898), a Baltimorean, published in 1890, *Semitic Philosophy; Showing the Ultimate Social and Scientific Outcome of Original Christianity in its Conflict with Surviving Ancient Heathenism*, a scholarly, thoughtful and stimulating work. No theme drawn from the field of history is more fascinating and suggestive or involves a wider range of complex problems. In addition Mr. Friese published *An Essay on Wages or A Workingman's Tariff; An Essay on Party, Showing its Uses and Abuses*, illustrating his eager and comprehensive interest in the vital economic issues that lie at the heart of our modern civilization. He seems to have blended the temperament and attainment of the scholar with the keen perception of the enlightened man of the world—a rare harmony in contemporary life but one always prophetic of progress in its most rational and attractive form.

**Colonel Richard Malcom Johnston** (born 1822—died 1898), a native of Georgia, began his life in Baltimore in 1867. He was versatile in intellect and achievement, having devoted himself to law, literature

and education. In connection with Dr. William Hand Browne he prepared an *Outline of English Literature*, as well as a *Biography of Alexander H. Stephens*, 1878. Col. Johnston was also the author of *Georgia Sketches; Dukesborough Tales; Old Mark Langston; Two Gray Tourists; Autobiography; Mr. Absalom Billingslea and Other Georgia Folk; The Early Majority of Mr. Thomas Watts; Lectures on Literature; Old Times in Middle Georgia; Pearce Emerson's Will; Mr. Billy Downs and His Likes; The Primes and Their Neighbors*. Many of Col. Johnston's stories are marked by a bracing humor which appeals with especial force to all who are imbued with the genius and the traditions of the ancient South.

**General Bradley Tyler Johnson** (born 1829—died 1903), a native of Frederick, Md., was by profession a lawyer and in addition to his legal acquirements was a man of broad and generous culture especially in the sphere of history. He was the author of *George Washington; The Foundation of Maryland; Maryland; Memoir of the Life of General Joseph E. Johnston*, 1891; *The United States Circuit Courts for the Fourth Circuit, 1865-69; Essays and Addresses*. His work in the early history of Maryland elicited warm commendation from so eminent an authority as Mr. Gladstone. The *Memoir of General Joseph E. Johnston* is a vigorous and convincing vindication of the fame of this distinguished soldier, whose career has been the occasion of prolonged and acrimonious controversy. and the Carolinas is entitled to rank as a military

The description of Sherman's campaign in Georgia classic. General Johnson was one of the most brilliant representatives of Maryland in the service of the Southern Confederacy.

John Williamson Palmer, M.D. (born 1825—died 1906) was a native of Baltimore and died there. His life was marked by an extraordinary diversity and richness of experience. By profession a physician he entered the field of journalism, was correspondent of the "New York Tribune" during the Civil War, also a special contributor to the "Century Dictionary" and "Standard Dictionary," as well as to the leading periodicals of his time. He traveled widely in India and in the East, combining literary faculty with a genius for observation and exploration. Among his productions may be named *Aunt Judy*; *Chesapeake Bay*; *Old Georgetown*; *Old Homes and Ways in Maryland*; *Theodosia Burr*; *The Wrecker's Story*; *Strange Countries to See*; *The Queen's Heart*, a comedy; *Folk Songs*. He translated from the French Michelet's "L'Amour," "La Femme" and "Histoire Morale des Femmes."

Dr. Palmer was endowed with a vigorous lyric faculty and in this regard stands in the foremost rank of representative Maryland poets. *The Fight at San Jacinto*, *The Maryland Battalion*, *For Charlie's Sake*, *Ned Braddock* and *Stonewall Jackson's Way*, illustrate his poetic capacity in its purest and most attractive phases. In his ballad creations notably is this true

of *For Charlie's Sake*. There is a blending of pathos and power rarely paralleled by modern ventures in this ancient poetic sphere. The best known of Dr. Palmer's creations, *Stonewall Jackson's Way*, was written at Oakland, in Western Maryland, during the progress of the battle of Antietam (Sharpsburg), September 17th, 1862, and within sound of the guns. The poem leaped to life under the inspiration of the conflict, the bloodiest single day that marked the long carnival of the War between the States.

**James Ryder Randall** (Jan. 1st, 1839—Jan. 15th, 1908) was a native of Baltimore. He died at Augusta, Ga. The story of his life is related with admirable clearness and conciseness by Matthew Page Andrews in his edition of Randall's poems, published in April, 1910. Mr. Andrews has also given to the world the first thoroughly authentic and consistent account of the origin of *My Maryland* with which the name and fame of Randall are forever associated. In the "Library of Southern Literature," Vol. X, there is a judicious and discriminating estimate, also by Mr. Andrews, of the place of Randall in American literature.

The poet received his early scholastic training from Joseph H. Clarke, an austere and exact teacher of the ancient English type, in whose academy at Richmond Poe had been prepared for the University of Virginia. When a lad of eleven years Randall was admitted into the preparatory department of Georgetown College.

The poetic instinct developed even in this period of mere dawn and asserted its power in the stanzas which he sent to his mother entitled *On First Seeing Georgetown College*. The devotion to his alma mater which reveals itself at this embryonic stage is illustrated in more graceful and finished form in the matured growth of his verse and above all in his *Sunday Revery*. He was the center of poetical inspiration in the college, the literary oracle of his classmates. The *Ode to Professor Dimitry*, written at eighteen, will sustain a favorable comparison with similar creations of college laureates even in the foremost eras of our literary history when Milton or Tennyson practised his unfledged art.

At the close of his Georgetown life, Randall, after extended travels in the far Southern States, the West Indies and South America, accepted the chair of English Literature in Poydras College, Point Coupee, Louisiana. The institution was at the time in a prosperous condition but the spectre of grim visaged war rose before him like a darkening cloud, and his professional career was brought to a close by the absorbing struggle which paralyzed every form of educational activity throughout the states that formed the Southern Confederacy. It was during his residence at Point Coupee that *My Maryland* leaped into life, April 23rd, 1861. The circumstances of its origin, the source of its inspiration, have long become a familiar incident of current history associated with the first pass at arms which ushered in the drama of the War be-



tween the States. The message fell upon his ears, the attack upon the Sixth Massachusetts regiment in the streets of his native city, April 19th, 1861. He retired to rest and as he was musing the fire burned. Then he spoke as if his tongue were touched with living flame. The innate power of the song swept across the land as soon as its notes fell upon the vernal air of 1861. It pierced the heart of English speech like one of the melodies of Burns or a ballad drawn from the golden days of our native literature. North and South blend in the harmony; sectional discords, the long drawn strife of ages, fade into shadow or pale into eclipse as its almost mystic strain falls upon the dormant senses.

There can be no more impressive illustration of poetic power than the simple fact that an appeal inspired by a political situation which prevailed in a single border state should have broken down all geographical barriers and traversed the land from sea to sea. In its blending into harmony, the historic invocation, the fire of passion and the logical faculty, *My Maryland* is unique in the literature of our mother speech. The Platonic ideal is illustrated in perfection, for intellect, affections, will, fuse into an incomparable unity.

*My Maryland* has so nearly won a monopoly of Randall's fame that students of literature as well as editors of poetical collections may be found who have not learned, even at this late day, that there are other stars in his crown as radiant as the peerless song which

is for all time linked with his memory. *At Arlington*, 1869, was in Randall's own judgment the finest flower of his art. "I have never equalled it," he said to the writer within a few months of the bodeful January day in 1908 which chronicled his death in the far off South. The incident on which it is founded is familiar to all who recall the decade that immediately succeeded the War between the States. The poem, despite its excellence of form and ideal purity of thought, has never seized upon the heart of the South as did *My Maryland* from the hour that its clarion call broke upon the calmness of an April evening in 1861. In the former instance the South was aflame with fire and aglee with hope. Randall spoke out loud and bold for an entire people. The soul of a cause breathed through his words. The latter poem was written when hope had lost her youth and was slowly fading into despair.

In the work of Randall which traces its origin to the national conflict a foremost place must be assigned to *Pelham*, March, 1863. The charm of the hero adds lustre to the poem, for the character of the youthful artilleryman reveals a likeness to such stars of chivalry as Sidney and Falkland, glorified in eulogy and idealized in song. Randall's muse never attained a loftier flight than in the seventh stanza of *Pelham*:

"We gazed and gazed upon that beauteous face,  
While round the lips and eyes,  
Couched in their marble slumber, flashed  
The grace of a Divine surprise."

Neither Keats nor Tennyson has surpassed in his most auspicious mood the radiant grace of conception and form illustrated in the final lines. Robert Browning, too often regardless of artistic detail in execution, affords a striking analogy in his *After*:

“How he lies in his rights of a man.  
Death has done all death can  
And absorbed in the new life he leads,  
He recks not, he heeds  
Nor his wrong nor my vengeance: both strike  
On his senses alike,  
And are lost in the solemn and strange  
Surprise of the change.”

Thus far the poems that have been the subject of comment were such as drew their inspiration from the supreme conflict of American history, 1861-65. The range of Randall's muse was much broader and more varied than is represented in the work which has its origin in this period of storm and stress. Nor does the excellence of his war poetry exhaust itself with the enumeration already given, for *On the Rampart*, *The Lone Sentry*, *Memorial Day*, *The Unconquered Banner*, *At Fort Pillow*, *Placide Bossier*, *The Battle Cry of the South*, reveal at a glance the source from which they sprang. As a poet of the South alone his was the deepest voice lifted up during the long agony of “Ethnogenesis,” idealized by Timrod, in which name, hope, all save memories and unfulfilled dreams, faded into eclipse.

Still not war alone but the gay and the lively as well

as the pathetic and the austere fell under the sway of Randall. Not his art merely but the strong spiritual instinct that marked his nature drew him to the service of religion through the ministration of the sacred muse. The genius of Herbert, Crashaw, Vaughan and Keble, is in pure accord with the finely touched and hallowed notes that find utterance in *Resurgam*. One is tempted to regret that Randall did not devote himself more diligently to the culture of religious poetry. The most genial of companions, "dowered with the hate of hate, the scorn of scorn, the love of love," and gifted at the same time with the keenest appreciation of the ludicrous and the humorous phases of our complex life, an intense religious earnestness pervaded his nature. What he accomplished in *Resurgam* or *Easter Hymn* is an earnest of the ripe results he might have produced had he entered more frequently and liberally into this sphere of his art. The author of *My Maryland* had in his nature the moral fibre of which heroes and martyrs are made as well as Southwell, the Jesuit of the sacred lyre, who was contemporary with Sidney, Spenser, Raleigh and the dawning days of Shakespeare. "The blade, the shot, the bowl," did not fall to Randall's lot but there was the shadow and the cloud, at times lightened by the silver lining. The sadness of his earthly day, however, never developed in his trustful heart more than a fleeting trace of gloom; the eclipse was partial and but for a moment. The spirit of misanthropy never gained the mastery; from the occultation of the hour he emerged into new light.

The sacred vein in Randall's nature did not exhaust its energy with *Resurgam*. Still it never again revealed its power in so vigorous and finely tempered an utterance. *Labor and Prayer* may be accorded the second place in this especial province of his art. The fourth line of the final stanza takes rank as one of the most striking and suggestive conceptions in contemporary poetry:

"Faith, to illumine the coming day,  
That wakes the tragic trance of dust."

In no phase of his varied production does Randall reflect his inner life more vividly than in his *Sunday Revery*. In the acutest sense it is autobiographical, as self-revealing as "In Memoriam" and far more deeply so than "Lycidas" or "Adonais." To Randall, Maryland was ever home. Time, distance, long years of separation, could not efface or even obscure the charm which invested the land of his nativity. It grew into an idealized dream, like the memory of a virgin love, as the increasing decades ran their painful course.

It was but natural that a spirit susceptible and responsive as Randall's should have been touched by the magic of Keats, the "Young Lycidas" of our poetry, whose name if "writ in water" was still, as Saintsbury quaintly suggests, "written in the water of life." The English cemetery in Rome upon which the Maryland poet had never looked with his earthly eyes, had for him the same charm that it possessed for Shelley and Matthew Arnold. Few spots, even in Rome, are

richer in inspiration; for past and present, the antique and the modern world, blend into harmony. No marvel that the genius of the place appealed to the genius of Randall. Who can withstand the *Cor Cordium* and the matchless lines from *The Tempest*? Not assuredly one cast in the ethereal mould of Randall. His *Keats* takes rank as one of the first of his works, in conception and in execution. It may be assigned the foremost place among those that have no relation to the supreme issues of 1861-65.

Other illustrations of his radiant and varied fancy, such as *La Fete des Morts*, *The Oriel Window*, *Lost and Saved*, *Ha! Ho!*, *Why the Robin's Breast is Red*, *Far Out at Sea*, may be easily cited. Nor do these exhaust his affluent art. They merely suggest its range and versatility. He is now no longer concealed in mouldering journals, illegible scrap books, or collections of Southern poetry arranged by undiscerning editors who destroy his identity by laying violent hands upon the very spelling of his name. That he was the last great voice of the South, no rational judgment can question. Timrod, Lanier, Hayne, Hope, Palmer, preceded him into the world of light. That he will enter into his heritage in due season is already an assured result. The process has begun. A few stanzas of inspired verse have carried the fame of his native state beyond the bounds of civilization, fusing passion, logic, historic appeal, into a synthesis such as has no parallel in the long and richly dowered records of English speech.

Four years intervene between the *Ode to Professor*

*Dimitry*, the fine fancy of a lad of eighteen, 1857, and the advent of that matchless ode, 1861, which has girdled the globe with its music. That Tennyson should have written "A Dream of Fair Women" and "The Palace of Art" at twenty-one and Rossetti "The Blessed Damozel" at eighteen, are no greater marvels than the feat achieved by Randall when a youth of twenty-two. The period of his novitiate at Georgetown to the coming of *My Maryland* is not merely a transformation but a transfiguration, to which the history of literature suggests few parallels and the record of poetical development in America perhaps not one.

The genius of Randall, however, had not its range exclusively in the sphere of poetry. There were other fields in which his spirit had its walk. His prose as well as verse attests his literary instinct, his faculty of adaptation and assimilation, his grasp upon the vital issues of our modern life. For a series of years he was absorbed in the relentless toil involved in journalism. During nearly half a century *My Maryland* lived principally upon the lips of the singers. Even now there are some who have heard its resistless strain that do not know the name of the author. The marvellous vitality that binds it in a golden unity shielded every line from the faintest touch of oncoming decay. The laurel wreath was won on the evening of that April day that brought the thrilling tidings from his native city. In the purer light of our broadening age, with calm of mind and passion spent, not the laurel alone but the aureole will rest upon the head of the most representative of Maryland poets.





## **Chapter VII**

WOMEN WRITERS OF MARYLAND DURING THE LAST  
HALF OF THE NINETEENTH CENTURY AND THE  
FIRST DECADE OF THE TWENTIETH.





JAMES RYDER RANDALL



## CHAPTER VII

### WOMEN WRITERS OF MARYLAND DURING THE LAST HALF OF THE NINETEENTH CENTURY AND THE FIRST DECADE OF THE TWENTIETH.

It is within a comparatively recent period that women have asserted their power in the sphere of authorship. Many of the most brilliant epochs of creation had passed into history before the genius of woman, save in rare and isolated instances, became a recognized force in the field of literature. It was her mission rather to inspire productivity on the part of the other sex, especially in lyric poetry, than to voice her ideals and aspirations through the medium of verse or prose. One does not forget the Byzantine Empire on the Italian Renaissance. Still, the essential accuracy of the generalization will abide the test of critical scrutiny.

In our newly developed American civilization the same law applies, though it is marked by notable deviations from the prevailing tendency, such as the early women novelists and poets of New England. In Maryland, literature, as an art or a vocation, did not develop its energy or assume a definite character, in so far as it relates to the female sex, until the nineteenth century had advanced toward its middle period and such master lights as Pinkney and Poe had won

their laurels and rested from their labors. Mrs. Welby was born in 1819 and died in 1852; Mrs. Lewis was born in 1824 and lived until 1880; but it is fair to assume that the greater part of her work in poetry was accomplished in her early years or by the middle of the nineteenth century. With these two one traces with at least an approach to chronological precision an assured beginning of authorship on the part of women in Maryland. That, from the dawn of her history, the state had been graced by the charm of cultured women, who loved literature for its own sake, may be regarded as beyond question, but the pursuit of authorship and the writing of books as a profession, if not as a recreation or diversion, in its relation to women, takes its definite beginning not far from the time that has been indicated.

Mrs. Estelle Anna Blanche Lewis (born 1824—died 1880) was a native of Maryland. Her closing years were passed in England. She was an active contributor to periodical literature but her fame is principally associated with her labors in the field of poetry. Worthy of especial note is *The Forsaken*, which elicited from Edgar A. Poe marked commendation in "American Literati." This poem is touched by rare beauty and grace and Poe's eulogy was not a mere conventional tribute to woman. In addition Mrs. Lewis was the author of *The King's Strategem*; *Helnah*; *Child of the Sea*; *Records of the Heart*; *Florence*; *Zenel*; *Melpomene*; *Laone*; *The Last Hours of Sappho*; *The Bride of Guayaquil* and *La Vega*.

Miss Anna Ella Carroll (born 1815—died 1894), is memorable as a Maryland woman who played an important part as a political controversialist during the War between the States, as well as the period of storm and stress that heralded its coming. Among her varied contributions in this sphere may be named *A Great American Battle or the Contest Between Christianity and Political Romanism*; *The Star of the West or National Men and National Manners*; *Review of Pierce's Administration, 1853-57*; *Reply to the Speech of Hon. John C. Breckenridge*; *The Union of the States*; *The Constitutional Powers of the President to Make Arrests*; *The War Powers of the Government*; *The Relation of Revolted Citizens to the National Government*, the last, it is said, being written at the special request of Abraham Lincoln.

Miss Carroll was a woman of literary ability and during the War between the States devoted her powers as a writer to the strenuous and uncompromising advocacy of the cause of the National Government. The first volume of a biography of Miss Carroll, entitled "A Military Genius," and prepared by Miss S. E. Blacknall, appeared in 1891. The second volume is entitled "War Papers in Aid of the Government." Perhaps no woman of that dramatic period was a more devoted and gifted champion of the conservation of the Federal Union or a more marked and recognized controversial force in the complex issues which characterized the critical stage of our political development extending from 1861 to 1865.

**Mrs. Almira Hart Phelps** (born 1793—died 1884), was a native of Connecticut and a sister of Emma Willard. Her long and active life was devoted to the education of young ladies, but she found time for the culture of literature and was the author of more than one book. Among her works may be named as worthy of special commemoration *The Blue Ribbon Society*; *The School Girls Rebellion*; *Christian Households*; *Familiar Lectures on Botany*; *Our Country and its Relation to the Present, Past and Future*; *The Fireside Friend*.

**Mrs. Mary Elizabeth Wormley Latimer** (born 1822—died 1904), was a native of London, England. Her father was a Virginian. She married a Baltimorean. Mrs. Latimer was a prolific and vigorous writer, her works embracing a varied range of subjects. Among them are: *A Chain of Errors*; *England in the Nineteenth Century*; *Europe in the Nineteenth Century*; *Familiar Talks on Some of Shakespeare's Comedies*; *France in the Nineteenth Century*; *Italy in the Nineteenth Century*; *Judea from Cyrus to Titus*; *The Last Years of the Nineteenth Century*; *My Wife and My Wife's Sister*; *The Prince Incognito*; *Princess Amelia*; *Russia and Turkey in the Nineteenth Century*; *Salvage*; *Spain in the Nineteenth Century*; *My Scrapbook of the French Revolution*. She translated "Talks of Napoleon at St. Helena" by Caspar Gorgaud; "History of the People of Israel" by Ernest Renan. Mrs. Latimer's account of the downfall of the French Empire, 1870, is marked



by rare power of description and reveals a genuine dramatic faculty.

**Miss Emily Jours (Mrs. McAlpin)**, a teacher by profession, published in 1871 a story entitled *Doings in Maryland or Matilda Douglas*, the book having as one of its distinctive aims the portrayal of the inner life of the public school system in the city of Baltimore as it revealed itself to the discerning and critical eye of the author. The leading characters in the narrative are so thinly veiled as to be readily recognized in their drapery, even by one who had merely a superficial acquaintance with local conditions in the period of which they form a part. Despite its tone of righteous and thoroughly justified indignation the work may be fairly pronounced clever and effective in design and execution, as well as extending in interest and in application, far beyond the specific time contemplated and described by the writer.

**Mrs. Mary Spear Nicolas Tiernan** was a native of Virginia and the wife of the late Charles Tiernan of Baltimore. Her earliest contributions to literature appeared in Bledsoe's "Southern Review." Her first novel, *Homoselle*, was the most popular and successful of the "Round Robin Series." Mrs. Tiernan, encouraged with the reception with which her first venture had met, entered upon an active career, writing for "The Century" and "Harper's Magazine" and publishing two additional novels, *Sousette* and *Jack Horner*, 1890. The last of these was a marked suc-

cess, soon attaining to a second edition. Mrs. Tiernan died in 1891.

**Mrs. J. McC. Wilson** (born 1834—died 1908), a native of Baltimore and resident of Iowa, published in 1891 a volume in blank verse entitled *The Fate of the Leaf*, an allegory of human life and the unfolding or development of the spirit into that “ampler day” which comes as one of the revelations wrought in the world of light. The plaintive note that echoes through many parts of the work suggests the common lot of poets “who learn in suffering what they teach in song.” Mrs. Wilson’s verse displays at times vigor as well as ease and grace in the process of fusing words into effective and striking combinations such as readily lend themselves to the purposes of quotation. Her vocabulary is marked by unusual discrimination and some of the similes are conceived with felicity of judgment.

A volume of Mrs. Wilson’s poems has been recently published at Des Moines, Iowa, with a memoir, brief, but exhibiting all the principal phases of her active and unusually productive literary life. A number of these poems are marked by far more than ordinary merit and by a rare facility in the employment of rhyming verse. This volume will probably induce a more cordial appreciation of Mrs. Wilson’s capabilities in the State of Maryland, which claims her as one of its representative writers.

**Miss Lizzette Woodworth Reese** was born in Baltimore County and is a teacher in the schools of

Baltimore. She developed, even in her childhood, a strong and vigorous lyric faculty and her creations of a maturer day have been received with cordial commendation by the oracles of criticism in Europe as well as America. In her use of the sonnet, that most delicate and difficult of poetical types, Miss Reese has displayed a skill and facility of execution as rare as they are noteworthy. Her sonnet entitled *Tears* is deserving of unqualified praise and reveals a pure Miltonic note, above all in the preluding lines. This peculiar form of verse affords a rich and stimulating field for the culture and expansion of Miss Reese's rhythmic and metric capabilities. Among her published works those designated in the accompanying list represent her art and its possibilities in the strongest and most appealing light: *A Branch of May*; *A Handful of Lavender*; *A Quiet Road*; *The Cry of the Old House*; *Anne*; *Keats*; *The Daffodils*; *Trust*; *In Time of Grief*; *An English Missal*; *A Celtic Maying Story*.

An admirable biography of Miss Reese, as well as a just and discriminating estimate of her poetic achievements, may be found in the "Library of Southern Literature," from the pen of Mrs. Letitia H. Wrenshall of Baltimore.

This enumeration by no means exhausts Miss Reese's range and power of creation but it at least reveals them in a form that illustrates the finely touched spirit, the grace and delicacy, which dominate her verse.

Miss Reese has won success in the story as well as in poetry, but her highest art illustrates its power in the lyric sphere. It is perhaps not too much to assert that some of her sonnets, notably the one to which especial reference has been made, have never been excelled by any American writer.

Miss Sarah Sigourney Rice (died Oct. 30, 1909), was a native of Bath, England, and by profession a teacher. She edited the *Poe Memorial Volume*, 1877, containing an account of the erection and dedication of the monument to Edgar Allan Poe in Westminster Church Yard, November 17th, 1875. It is a valuable and important contribution to Poe literature. Miss Rice was earnestly associated with the movement which had for its object the erection of the monument and labored assiduously and enthusiastically until the aim became an accomplished fact during the year 1875.

Miss Ella Beam, a resident of Carroll County, has published under the pseudonym of **Sophia Chandler**, a volume of essays entitled *Chicfly from Castles in Spain*, 1905, a stimulating and suggestive book. The idyllic vein that runs through it like a thread of gold reflects the sweet aloofness of an Arcadian world where all fleets tranquilly as in the days of dawn. The work has a strongly marked individuality and reveals the fine bracing flavor of her native element vitalized by the inspiring breath of the overlooking mountain walls of Western Maryland. Even when

Miss Beam gives free rein to reverie and didactic musings, or ventures into the perilous fields of humor and irony, the charm, though it reflects a discriminating study of the moralists and dreamers of the days that are dead, is still unborrowed and her own.

Miss Beam has also published *A Family History*, in which exact knowledge and varied information are presented in abundance and with no sense of weariness, for the most minute details are brightened by the ceaseless flow of a fresh and animated style.

Miss Katherine Pearson Woods, a native of Wheeling, West Virginia, has passed the greater part of her active life in Baltimore. She is an author of varied powers, having accomplished admirable results in verse as well as in prose fiction. *Hold Me Not False; One Poet to Another* and *A Twilight Fantasia*, suffice to assure her rank in the harmony of poesy. An ideal grace and purity characterize every touch. One reads her stanzas with a sense of exhilaration strangely blended with calm, such as seldom marks contact with the modern muse. To the examples cited may be added *A Song of Dawn and Springtime; A Song of Love and Summer; The Cleansing of Guinevere; When My Love Sighs*. Her works in fiction are: *Metzerott, Shoemaker*, 1889; *A Web of Gold*, 1890; *The Mark of the Beast*, 1890; *From Dusk to Dawn*, 1892; *John, a Tale of King Messiah*, 1896; *The Son of Ingar*, 1897; *The True Story of Captain John Smith*, 1901; *The Face of Christ*.

Miss Wood's range as a novelist is broad and far-

reaching. Many phases of our modern life, with its colossal problems, material, social, sociological, spiritual, pass under review as the mirror is held up to nature and the very image of the complex age reveals its form and pressure. To illustrate her versatility of gift *A Web of Gold* involves the vital issues of labor and capital, the industrial and economic questions that lie at the base of our civilization: *From Dusk to Dawn*, is a forecast or prophecy of the "Emanuel Movement;" *The Face of Christ* demonstrates the power of the inner spirit in bringing into subjection the carnal nature and leading captive the flesh: *The True Story of Captain John Smith* discovers a rare geographical faculty in establishing the identity of a certain historic river described by Smith but pronounced by scientists and explorers absolutely mythical, the creation of Smith's ingenious and unscrupulous fancy. An admirable sketch of Miss Woods and a judicious discriminating appreciation of her literary achievements may be found in Vol. XIII, "Library of Southern Literature," written by Miss Fannie K. Reiche.

Mrs. Lucy Meacham Thruston, a native of Virginia, has been a resident of Baltimore from her early years. Her principal works in her special sphere, the era of Colonial life in Maryland and in Virginia, as well as periods of development in the history of those States more nearly related to our own time, are: *Mistress Brent, A Story of Lord Baltimore's Colony in 1638*, 1901; *Jack and His Island, A Boy's Adventures Along the Chesapeake in the War of 1812*, 1902; *A*

*Girl of Virginia*, 1902, which draws its inspiration from the social and student life of the University of Virginia; *Where the Tide Comes In*, 1904; *Called to the Field*, 1906, a story having its origin in the unrecorded but incomparable heroism of Virginia women during the War of 1861-65, when every active man was in the forefront of the struggle and wives and children, devoid of their natural protectors, in loneliness, isolation and peril, toiled and wrought unto the coming of the end; *Jenifer*, 1907, a story of Carolina, illustrating the vast possibilities that lie unrevealed in its mountain ranges, affluent in native, but unreclaimed and undeveloped riches.

Mrs. Thruston, in selecting the historical evolution of Maryland and Virginia as the special sphere for the exercise of her gifts, has chosen a most suggestive and stimulating field. The strong commendation bestowed upon her successive and rapidly succeeding ventures by leading critical oracles is an assurance that she has accomplished ripe results in this fascinating but most difficult type of literary emprise. For a discriminating estimate of Mrs. Thruston's work see Vol. XII, "Library of Southern Literature."

Mrs. H. C. Goldsmith, a native of Maryland, has published a volume of stories and poems which in large measure have their origin in the memories and experiences of the War between the States. They have the interest which is forever associated with the thrilling events of that dramatic period. Mrs. Goldsmith was in the heart of one of the great war centres

and her narrative is based upon personal observation, not upon report, upon immediate knowledge and not upon rumors of battles, sieges, fortunes such as mark the strange eventful history of the struggle for the establishment of the Southern Confederacy.

Miss Marian V. Dorsey, a native of Baltimore and a resident of Dorchester County, is an active and progressive contributor to current literature in a variety of fields. A number of leading journals, such as the "New York Herald," the "Baltimore Sun," the "Baltimore American," the "Philadelphia Press" and the "Philadelphia Record" attest her energy and productivity. Local sketches, native myths, educational theories, agricultural development, all pass in review and bear witness to her energy and resourcefulness. Miss Dorsey is an enthusiastic student of folk-lore and is associated with the women's clubs which have as their object the promotion of historical and literary culture and research. To her assiduous investigations in the field of local history is due the notable discovery that the Otterbein Church on Conway street is the oldest in Baltimore. Perhaps no incident of Miss Dorsey's literary labors as applied to the solution of delicate and critical problems is more worthy of special recognition than her vigorous protest against the absorption of the Diocese of Easton into that of Delaware, as a violation of the law of historic continuity in the ecclesiastical sphere. Her protests were published in the secular as well as the religious jour-



nals and exerted a marked influence in determining the result that was attained.

**Mrs. Helen West Ridgeley** is the author of two books, each of which is, in the purest sense, a representative Maryland work, blending with its intrinsic interest the charm of a graceful and fascinating style. *The Old Brick Churches of Maryland* appeared in 1894 and *Historic Graves of Maryland and the District of Columbia* in 1908. The labors of Mrs. Ridgeley have revealed a field rich in material for the historians and researchers of a coming age who may devote themselves to the portrayal of the past as it is illustrated in the lives and usages of Colonial and ancient Maryland. The introduction to the second work is worthy of especial commendation as a model of the chaste, simple and effective English, which is the unfailing characteristic of the cultured woman.

Mrs. Ridgeley has won an enviable fame as the "Old Mortality" of Maryland literature. Even a casual or perfunctory reader cannot fail to observe the marked advance in the style of the second book as compared with the first.

**Miss Virginia Woodward Cloud**, of Baltimore, has been a productive and varied writer of ballads, poems and stories. She is engaged in journalism but devotes herself to literature with enthusiasm and high purpose and not as a recreation from professional pursuits. Miss Cloud has written *Durley Down and Other Ballads* and *Ared by the River*. In her special

sphere she has achieved a marked and assured success.

Miss Ella Duvall, of Baltimore, has won assured success as a contributor to periodical literature. Her *Golden Egg* was a fortunate competitor in a Collier prize contest. Miss Duvall has written *The Open Door*; *The Lover*; *When Least Aware*; *A Point of Honor*; *The Problem*; *The Fourth Gentleman*; *The Lamp of Psyche*; *Estelle*. Her range is wide and her choice of subjects happy and discriminating.

Miss Emily Emerson Lantz, a Baltimorean, is associated with the literary department of the "Baltimore Sun." Miss Lantz's admirable reviews of contemporary works in literature and history entitle her to especial recognition in a volume devoted to the representative authors of Maryland. Her finely discriminating appreciation of the poetry of Father Tabb is of itself sufficient to assure her rank among critics. The death of the blind poet evoked eulogy and commendation from all parts of the world of letters but none excelled in accuracy of conception, clearness of aim and grace of execution the review of Miss Lantz in the "Baltimore Sun," November 21st, 1909. The same mead of praise may be bestowed upon her sketch of Mrs. Lucy Meacham Thruston in Vol. XIII, "Library of Southern Literature."

Mrs. Susan Rebecca Thompson Hull, a native of Virginia, but for many years a resident of Baltimore, has written *Boy Soldiers of the Confederacy*, a de-

lightful narrative of youthful valor and heroism. Many of the leaders of thought and action in Maryland and the South of to-day appear as "Boy Soldiers" in Mrs. Hull's attractive and instructive work.

**Mrs. Hester Dorsey Richardson**, a native of Baltimore and descended from an ancient family associated with the purest traditions of Maryland from the foundation of the colony in the seventeenth century, is an unceasing and assiduous laborer in varied phases of activity, having achieved rich results in historic and literary research as well as in the capacity of creator of the agencies and organizations through whose energy and effort the results are presented in a form that is accessible and intelligible to the general reader.

Mrs. Richardson's versatility may be readily illustrated by her success in the field of administrative development as well as in the sphere of investigation and research that calls into requisition and exercise the intellectual faculties, fine discrimination, culture, instinct and scholarly attainment. Among the notable benefits bestowed upon the city of Baltimore which trace their origin in large measure to her inspiration asserting itself through the medium of the press may be especially named the new Mercantile Library and the new City Hospital.

As founder of the Woman's Literary Club of Baltimore in 1890 Mrs. Richardson introduced a new phase of intellectual life into her native city.

Mrs. Richardson's contributions to literature have been varied and diverse in range. Worthy of especial commemoration are her articles relating to historical subjects of absorbing interest, such as have appeared in the leading journals of Baltimore and New York. A poem of Mrs. Richardson's entitled *Dethroned*, enjoys a unique honor as the only dedication ever accepted by the Emperor Francis Joseph of Austria, relating to the melancholy career of Maximilian and Carlotta and the tragical climax at Quertaro.

Her series of essays under pseudonym of *Selene* has constituted an influence in Baltimore salutary and invigorating in its nature. It is perhaps just to assume that Mrs. Richardson's name and fame will abide most securely upon the admirable results attained by her minute and critical explorations of the earlier stages of Maryland history and the dispelling by the calm and passionless light of contemporary records the strongly rooted and tenacious delusion in reference to the large convict element prevailing among the original settlers of the colony. Her conclusions in reference to this essential and long contested question, based upon investigations conducted in London as well as at home, and with all the facilities drawn from the scrutiny of testimony derived from authentic sources in the ancestral country, are accepted as final by leading authorities in Maryland history. Her success in native historic investigation has won for Mrs. Richardson marked recognition in more than one form or connection. She was appointed by Governor Edwin Warfield "Special Executive Historian to repre-

sent the Executive Department of Maryland in the Historic Work at Jamestown and to collect and arrange such data and documents as will redound to the fame and glory of Maryland." In response to this commission Mrs. Richardson, without aid or cooperation, collected the exhibit in the Memorial Room in the State House at Annapolis, which attests her energy, discernment and resourcefulness in terms more effective and appealing than eulogy. It was an object lesson, a revealing power, and in its light the delusion of Maryland having been a penal colony, rather than a land of sanctuary and enlightened toleration, fades into the shadowy realm of myth and legend. Mrs. Richardson is associated with a number of well-known organizations devoted to the advancement of culture through the medium of special research, historical, archæological, etc. During her several visits to London she has been received with marks of peculiar distinction and respect. Her work has been cordially commended by the oracles of historic science in England as well as in America.

**Mrs. Annie Middleton Leakin Sioussat** of Baltimore has written *Colonial Women of Maryland* and is prominently associated with every movement having for its object the study and appreciation of the colonial era. She has proved an admirable researcher in this broadening and inspiring sphere of historical development.

**Miss Adelia V. Paret** is a contributor to the poetical columns of some of our leading journals. Her

verse at times is marked by unusual grace and delicacy of fancy and is characterized by a deeply wrought religious and spiritual tone. As illustrations of her work in its purest and most attractive form there may be cited: *With Nature; God's Mantle of Fleecy Snow; Violet; The Purple Pansy; The Cross; Falling Leaves; Lily Thoughts; A Breath of Spring; Christ Lives; Anemonies.*

Mrs. D. Giraud Wright, a native of Texas and resident of Baltimore, has written: *Maryland and the South; Her Aid to the Confederacy; The War Time Memories of a Confederate Senator's Daughter; A Southern Girl in 1861.* Mrs. Wright is the daughter of Senator Wigfall who was prominently associated with the origin and organization of the Confederate Government. Her works, especially the last named, have been received with marked favor even by reviews and journals not in sympathy with the cause of which she is the advocate.

In the "Baltimore Sun" of September 10th, 1905, may be found a just, discriminating and appreciative estimate of Mrs. Wright's *A Southern Girl in 1861.* The most dramatic era in American history is presented in fascinating light and the fadeless interest of a past that is ever present to those who were contemporary with it is enriched by the delicate and revealing touch of a cultured woman. The "New York Times" of August 26th, 1905, accords ample recognition to the literary charm, the freshness and vigor, which are characteristics of the book, while hopelessly

at variance with the political ideals and traditions of the author. The historian of the American conflict who will be revealed when some ages are passed over will find works of the type produced by Mrs. Wright as suggestive and illuminating as the diary of Pepys proved to Lord Macaulay while engaged in the preparation of that part of his "History of England" which relates to the reign of Charles II.

**Miss Amy Ella Blanchard**, of Baltimore, has attained distinguished success as a writer of stories for children. Her range is varied and her power of production seemingly inexhaustible. She is gifted in a marked degree with the faculty of appealing to the taste and fancy of youthful readers. Miss Blanchard has developed such facility in the creation of stories that no enumeration represents, except to a limited extent, the measure of her accomplishment in her special sphere. Among those that she has already published may be named: *Holly Berries; Wee Babies; My Own Dolly; Twenty Little Maidens; Two Girls; Girls Together; Bonny Leslie of the Border; Two Maryland Girls; A Gentle Pioneer; A Little Tomboy; Little Miss Oddity; A Loyal Lass; Because of Conscience; A Heroine of 1812; Dimple Dallas; A Daughter of Freedom; Her Very Best; An Independent Daughter; A Dear Little Girl; A Revolutionary Maid; Miss Vanity; Taking a Stand; Betty of Wye; Three Pretty Maids; Janet's College Career; Life's Little Actions; As Others See Us; Mabel's Mishap; Worth*.

*His While; The Four Corners in California; Little Miss Mouse; Three Little Cousins.*

Among the dramatic writers of Baltimore **Miss Louise Malloy**, who is engaged in journalism, is worthy of especial recognition and commendation. In addition to a varied range of literary production Miss Malloy has written: *The Prince's Wooing; A Woman of War; Ye Maryland Mayde*. The last mentioned was presented with marked success under the auspices of the "Poe Memorial Association" in May, 1910.

**Mrs. Carlton H. Shafer**, for many years a resident of Maryland is an active and energetic laborer in the literary field, as is attested by the following works: *The Day Before Yesterday*, 1904; *Beyond Chance of Change*, 1904. Mrs. Shafer is a diligent contributor to periodical literature and is the author of several scholarly and suggestive articles for the "Historic Town Series," notably those relating to Annapolis and Frederick. She has also ventured into the sphere of poetry and a number of her creations in verse have appeared in the columns of one of the most critical contemporary journals. Mrs. Shafer has recently edited a "Memoir of Rev. Osborne Ingle, D.D., Rector of All Saints' Parish, Frederick, Md." This memoir commends itself by a delicate blending of devotion to the subject, genuine appreciation, a discerning estimate of character, as well as an absence of overwrought and untempered eulogy. In



its difficult and dangerous province it serves as an admirable model and illustration.

**Mrs. Frances Hubbard Litchfield Turnbull**, a native of New York and resident of Baltimore, is the author of *The Catholic Man*, which is regarded as a delineation of the character of Sidney Lanier; *Vel-Maria*; *The Golden Book of Venice* and *The Modern Need of the Ideal*. Mrs. Turnbull is conspicuous in literary enterprise. She was one of the originators of the "Woman's Literary Club" of Baltimore, and together with her husband, Lawrence Turnbull, she founded the "Percy Turnbull Lectureship" at Johns Hopkins University. Her place among the most energetic and devoted workers in the sphere of intellectual culture is thoroughly assured.

**Mrs. Alice E. Lord** of Baltimore, is an active and enthusiastic student of literature, heartily participating in every movement which looks to its advancement. Mrs. Lord has written *The Days of Lamb and Coleridge*; *A Symphony in Dreamland*, a collection of poems, some of them displaying unusual grace and sensibility; *Life and Struggles of Columbus: The Man of Destiny*.

**Miss Mary Virginia Wall**, born in Virginia but a resident of Baltimore, has published *The Daughter of Virginia Dare*, 1908, an attractive and ingeniously constructed story of early colonial life in North Carolina and Virginia, the essential incidents in its development being associated with the English settle-

ments upon Roanoke Island and the foundation of Jamestown at a later day. Historical truth and romantic fantasies are woven into a harmony as the evolution of the narrative advances toward its auspicious and happily conceived result.

Mrs. Marshall Winchester, of Baltimore, is gifted with marked literary faculty in the sphere of the drama. The leading critical reviews have spoken of her work in terms of strong commendation. *My Lady Incognito* may be named as an illustration of her most effective and skilful creations in the field which she has made especially her own.

Foremost among the women of Maryland who have won fame in the field of literary scholarship is Miss Florence Trail, of Frederick. Miss Trail has produced four books, each of which has been received with marked favor, not only in America but in the critical and discerning centers of European culture. Her *Journal in Foreign Lands* appeared in 1884. Her second book, *Studies in Criticism*, in 1885. In 1894, *Under the Second Renaissance*, a story of the stage, was published and in 1904, *A History of Italian Literature*. This last enjoys a rare distinction as being the only history of its kind ever written or published by an American. It illustrates and exhibits the characteristic features of an ideal literary narrative and may be pronounced in all candor of judgment the most scholarly work that has been given to the world by a Maryland woman. The innate charm of the subject readily adapts or adjusts itself to the

delicate touch of an accomplished lady, for Italy is still, as in the day of her Dante and the Renaissance, the

"Woman country, woo'd, not wed,  
Adored by all male lands."

Miss Trail's *Studies in Criticism*, 1909, is deserving of cordial praise. The final chapter which is an analysis, as well as a concise and luminous review of art development from its earliest phases to the Italian Renaissance, is the preëminent charm and glory of the work. It abounds in subtle suggestion and is marked by an originality of conception which carries into a literary essay something of the creative fragrance and power of the supreme artistic world. No American woman has ever attained a higher and purer flight than Miss Trail in the closing pages of this remarkable work.

Mrs. John C. Wrenshall, born in Georgia, was elected president of the "Woman's Literary Club" of Baltimore in May, 1898, and has been unanimously re-elected each year since that time. Mrs. Wrenshall is a center of activity in the literary sphere and is endowed with the gift of organization and administration as well as the faculty of creation or production and the power to inspire and guide the energies of others. She has been the originating force in the formation of many other clubs, among them the "Maryland Folk Lore Society," the "Aubudon Society," the "Quadriga Club" and "L'Alliance Française," in all of which she has been vice-president.

Mrs. Wrenshall organized the "Edgar Allan Poe Memorial Association" in 1907, and has been its only president. She is a member of the "Royal Asiatic Society" of London, and has been invited to contribute to its journal. She holds the first class medal from "L'Alliance Française," bestowed in recognition of her efforts in founding the Baltimore group of L'Alliance. The medals are made in the Government Mint, this one being the work of the celebrated medallist, Daniel Dupre. Mrs. Wrenshall's especial lines of work are archaeological research, Egypt, India and America.

Among those who have won marked success either as literary contributors to leading journals or as writers of stories that have proved eminently popular, Mrs. Percy M. Reese, Miss Emily Paret Atwater, Miss May Irene Coppinger, Mrs. Wrenshall Markland and Miss Louise Osborne Haughton are entitled to special recognition. Miss Fannie K. Reiche is worthy of hearty commendation for her admirable critical appreciation of the work of Miss Katherine Pearson Woods, "Library of Southern Literature." The same comment is applicable to the review of Miss Lizzette W. Reese, by Mrs. Wrenshall, and that of Mrs. Lucy M. Thruston, by Miss Emily Emerson Lantz.

## **Chapter VIII**

MARYLAND AUTHORS OF THE LATTER PART OF THE  
NINETEENTH AND THE FIRST PART OF THE  
TWENTIETH CENTURY.



## CHAPTER VIII

### MARYLAND AUTHORS OF THE LATTER PART OF THE NINETEENTH AND THE FIRST PART OF THE TWENTIETH CENTURY.

It is the object of this final chapter to present an accurate and comprehensive view of literary development in Maryland from the closing decades of the nineteenth century to the present, with its unfolding and expanding intellectual life. So far as practicable a strict adherence to chronological order has been maintained throughout the work.

The years that mark the passing of the last century and the coming of the twentieth have seen in Maryland a tendency toward the forms of literary growth in which scholarship, minute and critical research in special spheres, have been a dominant element. The work of Palmer and Randall had virtually ceased and their notes were seldom heard after 1900. The last quarter of a century reveals a rich harvest of research in native history, local tradition, political and economic problems and the mysterious questionings which are involved in the science of philology. At the same time the poetical standard has been maintained by the rare lyric gifts of Father Tabb and Miss Reese, while a strong and productive power in romance and fiction has bloomed into luxuriant life with the appearance of Miss Woods and Mrs. Thruston. That the women writers are becoming a recognized and

forceful element in the literature of Maryland is amply attested by the many admirable creations in the varied ranges of history, biography, fiction, bearing the names of ladies recorded in this volume.

**Charles Peale Didier**, of Baltimore (born 1869—died 1900), passed away in the flower of his early manhood. There was revealed in his life and work a happy blending of the literary and the artistic temperament. Under more auspicious conditions, length of years and matured unfolding of power, he might have broadened into a Maryland Rossetti. His special art was portraiture in which his excellence may be described as ancestral, but in authorship there was a promise of rich development which was brought to a close by his death in the dawning of his fame. His *'Twixt Cupid and Croesus, or the Exhibits in an Attachment Suit*, 1896, was a marked success, attaining in its several editions a sale of 17,000 copies. This happy venture was succeeded by a novelette entitled *R. S. V. P.*, which was illustrated by the author. Mr. Didier's last work, *Would Any Man*, is a novel of striking originality, being marked by an extraordinary skill in dealing with delicate and complex situations. His ability to illustrate his own characters contributed essentially to the charm of his stories. An appreciative and discriminating estimate of his literary career has been written by Eugene L. Didier, of Baltimore.

**Rev. Theodore Charles Gambrall, A.M., D.D.** (born in Baltimore, 1840—died 1897), obtained his



more advanced education in the School of Letters of the University of Maryland where he received the degree of B.A. in 1861 and the degree of M.A. in 1864, and where he held the chair of mathematics from 1863 to 1866. In the midst of his parochial duties at St. James' in Anne Arundel, he found time for loving and careful research into its history and parish records from its foundation in 1694. These researches, with sidelight on contemporaneous events, he embodied in a volume of great value entitled *Church Life in Colonial Maryland*. The author is evidently a steadfast Episcopalian yet his breadth of mind enables him to see defects in churchly doings and to catch the unconscious humor of the sturdy pioneers of the olden day.

His other publication, in 1893, entitled *Studies in the Civil, Social and Ecclesiastical History of Early Maryland*, consists of a series of lectures on general colonial history delivered at the Maryland Agricultural College. While large in hope this latter volume lacks the intense quick interest and the "closeness to the original sources" which mark its predecessor.

**Dr. Herbert Baxter Adams** (born in Amherst, Mass., 1850—died 1901) is entitled to especial commemoration among the representative authors and researchers of Maryland in the department of history. He was educated at Amherst College and in the University of Heidelberg and subsequently occupied the chair of Professor of History in Johns Hopkins University. He exerted a strong influence for good upon

those who were in contact with him in the lecture room or the seminary by arousing in them a zeal for research and leading to productive effort, especially in comparatively unexplored phases of the historical field. His labors during his connection with the Johns Hopkins University had a decided effect in elevating the character of instruction and in stimulating investigation in his special sphere in the colleges and universities of the United States.

Among his varied contributions to his subject may be enumerated a series of historical monographs, published under the auspices of the Department of Education, exhibiting the development of higher education in Maryland and in the Southern States, and edited by him; among these the *History of William and Mary College* is characterized by rare interest of subject as well as peculiar charm and value to the student. He also edited "Baltimore in 1861," by George William Brown. Dr. Adams was an assiduous collector of statistics illustrating the progress of historical instruction in American colleges and universities. He was an energetic student of historic origins, social, educational, political, and some admirable results were accomplished by his pupils in these spheres of research as the outcome of the inspiration which he had communicated by his personal example.

No incident of his professional career was the subject of so much hostile criticism as his eulogy upon John Brown, to whom he assigned a place among the heroes and martyrs of the modern world. See "Chatauqua Journal," July 6th, 1897. It should be

added, however, in justice to Dr. Adams, that he subsequently modified his opinion, acknowledging that his estimate of Brown was in a measure to be attributed to a lack of critical acquaintance with the episode at Harper's Ferry in October, 1859.

Rev. Dr. Benjamin Szold (born in Hungary, 1829—died 1902) passed the greater part of his active life in Baltimore. Dr. Szold was one of the foremost lights of his time in the sphere of biblical criticism. In addition to his far-reaching acquaintance with the purest form of the Hebrew language he was endowed with a rare and delicate literary appreciation as well as a genuine poetic sensibility. No scholar of contemporary days was gifted with a more discerning apprehension of grace and beauty as revealed through the medium of style, whether in its ancient or its modern types, in Hebrew or in English. His mastery of the former is attested by his *Commentary upon the Book of Job*, written in classical Hebrew, 1886. His command of the latter is illustrated by his *Interpretation of the Eleventh Chapter of the Prophecy of Daniel*, as well as special essays or contributions which display his subtle grasp upon the complexities and anomalies of English idiom. His minute and detailed knowledge of the Old Testament Scriptures can be estimated in adequate measure only by those who were so fortunate as to fall within the sphere of his personal as well as his intellectual influence. The phraseology of the Old Testament had become to him a second vernacular and in addition to this rich ac-

quirement there was the sway over other tongues, not an empirical familiarity alone, but a mastery of their idiosyncrasies, their rhythmic genius, their inward deeps.

Rev. Joseph T. Smith, D.D. (born 1818—died 1906), was a native of Pennsylvania, for many years pastor of the Central Presbyterian Church, Baltimore. Dr. Smith was the author of *Eighty Years, Embracing a History of Presbyterianism in Baltimore*, 1899. This book is marked by unusual interest, not for those in sympathy with Presbyterian polity and doctrine alone, but for the student of ecclesiastical history and theological development contemplated from whatever point of view. The writer's knowledge is far reaching as well as accurate in detail and his style is simple and chaste. Though firm in his convictions and cherishing his Presbyterian traditions with inflexible devotion, Dr. Smith is temperate and dignified in language, even in the presentation of the most thrilling phases of his history, embracing the period extending from 1861 to 1866. Acrimony and vindictiveness formed no part of his nature if one may base a judgment upon the calmness and moderation which reveal themselves in the dramatic and appealing stages of his instructive narrative.

Daniel M. Henderson (born in Glasgow, 1851—died in Baltimore, 1906), with his profession as a bookseller blended a genuine love of the muses. He published *A Bit Bookie of Verse in the English and*

*Scots Tongue and Poems, Scottish and American.* Mr. Henderson was endowed with rare poetic grace and sensibility. Some of the vital issues of the age he idealized with vigor, purity and a strain of pathos at times marked by an almost resistless power of appeal. His poems in the Scotch dialect are especially impressive as a living utterance breathed through a medium that yielded its literary ascendancy to the all-conquering southern English more than three centuries ago. The so-called Scottish dialect of modern days is a caricature and travesty like the euphuism of Sir Percie Shafton or the hybrid compounds of Spenser, who, in the judgment of Ben Johnson "writ no language." Even Burns is lacking in its mastery as an original, native form, and as he grew in years tended more and more to anglicize his speech. His dialect is in large measure an expedient. Mr. Henderson has demonstrated his right to be regarded as a true poet. The flavor of his ancestral soil mingles with the bracing, eager and unrestful life of his adopted country and the genius of both nationalities is reflected, as well as harmonized, in the verse he has left us. His son, Mr. D. M. Henderson, Jr., has produced a number of poems which indicate rare promise and are a prophecy of rich achievement in the walks of the muses.

**Charles Edward Phelps** (born 1833—died 1908) was a native of Vermont who removed to Baltimore in 1841. He was a lawyer and jurist, a member of the Supreme Bench of Baltimore, served with distinction

in the Union army, was elected to Congress and was conspicuous as an antagonist of James G. Blaine; was an assiduous student of literature and maintained with rare ability the purest culture ideals of the legal profession in Maryland. Judge Phelps was a lecturer upon law in the University of Maryland, his department being that of equity, a phase of his science which seemed in especial harmony with his tastes and attainments. He was the author of *Juridical Equity*; and *Falstaff and Equity*, 1901. The latter of these illustrates his accurate learning and fine discrimination in their clearest and most attractive light. A mere observation, a passing remark of Falstaff's, which the commentator ignores and the reader fails to apprehend in its far-reaching significance, is shown to be a local allusion of the keenest interest and perfectly familiar to an Elizabethan audience. From this seemingly slender foundation Judge Phelps constructs an ingenious and elaborate account of the conflict then in progress between the courts of common law and the courts of chancery. The controversy was fierce and manysided in character and naturally appealed to the all embracing eye of the sovereign dramatist. It was the Lord Chancellor confronting the Chief Justice, the inflexible spirit of Coke arrayed against the subtlety and servility of Bacon. The issues involved were among the producing causes that found their climax in the great constitutional crisis of 1642. The book is to be commended from every point of view, to the layman and the lawyer, the lover of literature as well as the esoteric researcher in the

ranges of legal history. It should be read in connection with the work of Mr. W. C. Devecmore, "In Re Shakespeare's 'Legal Acquirements,'" which is reviewed in the succeeding part of this volume. Each serves in a measure to elucidate and interpret the other.

**John F. Gontrum** (born 1857—died 1909) was a native of Baltimore county. He received his scholastic training at St. John's College, Annapolis, and devoted himself to the study of the law in the practice of which he attained a marked and assured success. The love of literature, however, was perhaps his dominant passion and in its cultivation through the medium of verse he found not merely recreation or relaxation from the absorbing routine of the bar but developed a genuine poetic faculty such as has been characteristic of some of the foremost legal lights in England as well as in America.

Mr. Gontrum's range is varied, his inspiration being derived from rural associations, from themes that have their suggestion in patriotic emotion, in delicate sensibility, or in the critical and discerning appreciation of the supreme masters of his cherished art. As illustrating the highest and purest type of his poetry may be cited: *The Old Bridle Path*; *The Whippoorwill*; *Burns and His Highland Mary*; *McKinley, Martyr*; *Fort McHenry*; *Edgar Allan Poe*; *John Milton*, which had its origin in the tercentenary of the birth of the sovereign master of the seventeenth century, December, 1908. No nobler or more discrimi-

nating tribute to the Puritan poet was evoked by the occasion which elicited the interest and the homage of the world of letters, than that of Mr. Gontrum. It may be accepted, without invidious comparison, as his loftiest and most finished creation in his favorite sphere. In an accurate classification of the essential elements which enter into a conception of true art in poetry, the tribute to Poe should be placed next to the eulogy upon Milton.

Mr. Gontrum illustrated the standards of graceful and comprehensive culture that from earliest times have adorned, as well as ennobled, the profession of the law in his native State and preserved it from descending to an empirical or even mercenary level. His *Old Bridle Path* is an idyll in its chaste and pensive style and, perchance in its didactic phase a revelation of the inner self, symbolical of many lives absorbed in professional careers and preëminently of those that, engrossed in the relentless quest of the law retain through all this fleshly dress and sad mechanic exercise the flavor of the golden age and still find

"A distant dearness in the hill,  
A secret sweetness in the stream."

**Daniel Coit Gilman, LL.D.** (born in Norwich, Conn., 1831—died there in October, 1908), first president of Johns Hopkins University as well as first president of the Carnegie Institution at Washington, in addition to his varied and manifold activities in the field of education administration and organization, was an earnest laborer in the capacity of author and



produced more than one book which has an especial interest and value in the sphere of thought to which it belongs. Foremost among his works may be named: *Inaugural Address at Johns Hopkins University*, 1876; *University Problems*; *Introduction to De Toqueville's 'Democracy in America'*"; *Life of James Monroe*, American Statesmen Series, 1883; *Life of James Dana, Geologist*; *Science and Letters in Yale*; *Herbert B. Adams*; *The Launching of a University*. He was also a contributor to leading periodicals and editor-in-chief of "The New International Cyclopedia." A "Life of Dr. Gilman," by Dr. Fabian Franklin has been published, 1910. It is characterized by many of the essential requisites of an ideal biography, sympathy, appreciation, ample and critical knowledge, the revelation and the portrayal of the inner life.

**Rev. John Bannister Tabb** (born in Amelia county, Va., March 22d, 1845—died at St. Charles College, Ellicott City, November 19th, 1909) served in the Confederate navy and was for a time a prisoner of war. Upon the close of hostilities he made his home in Baltimore and engaged in teaching in St. Paul's school and then at Racine, Wis. In 1872 he became a convert to the Catholic religion, pursued his studies at St. Charles College, being instructor in English in the institution, and in 1884 was admitted to the priesthood. (He had been a clergyman of the Protestant Episcopal Church before he entered the Catholic communion.) Among his devoted friends was Sidney Lanier who had been his fellow prisoner

at Point Lookout. During his closing years blindness fell upon the poet-priest as it did upon Milton.

Among Father Tabb's works these may be especially named: *Poems and Lyrics*; *An Octave to Mary*; *Rules of English Grammar*; *Poems Grave and Gay for Children*; *Two Lyrics*; *The Rosary in Rhyme*; besides varied contributions to English and American periodicals. Two of his works in particular, *Evolution* and *Going Blind*, are preëminent in their blending of religious faith, philosophic acceptance of a condition, the very thought of which suggests despair and the finest flavor of the poetic spirit. In his epigrammatic skill Father Tabb was equalled by few contemporary poets. There is in his verse at times a seeming renaissance of the Anglican Herrick and the Catholic Crashaw. Exuberant humor, relentless wit, a love of rare fantasies, reveal themselves along with the fervor of ardent devotion as they manifest their power in more than one master lyricist of the seventeenth century. Some had hoped to see Father Tabb reproduce in varied form the incident of our Lord's first miracle at Cana of Galilee, which inspired the fadeless lyrics of Crashaw, written during his college days at Cambridge.

Father Tabb's discernment was clear and touched by the purest fragrance of the muses. To Shelley, Coleridge and Keats, he was devoted. Poe he regarded as without a peer in modern literature and was his uncompromising, inflexible champion.

Like the supreme poet of the Puritan age, he was a musician, a sort of Abt Vogeler of the religious

world, for many of the harmonies which he evolved from the instrument, it may be assumed, were his own creation as purely and essentially as the dreams he wrought into rhyme and fashioned into metrical form with an ease and grace that concealed as well as revealed the art which shaped the finely touched result. The accompanying list by no means exhausts his flights of song, his flashes of merriment, the all-pervading humor, at times within the range of the childish intellect, the trust that manifests its power in his figure of a fallen sparrow, his *Ave, Sidney Lanier*, in its delicate and difficult sphere, scarcely excelled in the creations of our contemporary poetry; his *Lonely Mountain; Dust to Dust; Confided; December; Content; The First Snowfall; Sheet Lightning; My Messmate*.

Southwell, Herbert, Crashaw, Vaughan, Keble, Newman, Tabb, nor does the last in this goodly company hide his diminished head when placed in comparison with those who preceded him. As he is contemplated with his singing robes and his garlands about him, the faith is stronger than ever that with the increasing years his fame will broaden as has that of those who heralded his coming, until he is a potent voice in the field of poetry inspired and consecrated by religion, as well as diffusive power in the purest realm of lyric art.

Lawrence McK. Boyd (born 1859—died May, 1910), a native of Baltimore, was a devoted student of poetry and cultivated the muses with far more than

ordinary skill and success. The fact that Mr. Boyd's active years were absorbed in pursuits which involve the severest exercise of both mental and physical energy, of itself accords to his work in the field of literature an especial recognition and regard. His range is varied, the diversity of theme indicating a marked creative faculty; the vocabulary suggests an acquaintance with the older models and types of English speech, rich in robust and manly words. A critical analysis and comparison would probably assign first place to *Shenandoah* and *The Wounded Note*. The second may be claimed for *Congo* and *Poe*.

Charles B. Tiernan, a member of the bar of Baltimore, has published two works of unusual interest and value to the student of genealogy and to those who recognize the importance of social history as an essential element in the development of States and the foundation of character. These are: *The Tiernan Family*, 1898, and *The Tiernan and Other Families in Maryland*, 1901. These books reveal the most attractive phases and the purest ideals of the life of his native city as they were in the days that are dead and whose charm lives only as a memory or a tradition. Mr. Tiernan in his years of dawn was a part of all that he portrays and his intellectual culture as well as his intimate relation to the period which he describes, render him the herald of its past and the appropriate chronicler of the winsomeness and grace of which it was the example and the illustration.

**Dr. William Hand Browne** (born 1828), a native of Baltimore, has won fame in several fields of intellectual activity as author, translator and researcher. In all that relates to the State of Maryland, her history, literature, traditions, he is one of the foremost authorities. Among his varied contributions to the subjects of which he is, in an especial sense, the master, may be named: *Maryland, the History of a Palatinate*, 1884, Commonwealth Series; *George Calvert and Cecilius Calvert, Barons of Baltimore*; *The Clarendon Dictionary, a Concise Handbook of the English Language*; *Life of Alexander H. Stephens*, prepared jointly with Col. Richard Malcom Johnston, 1877. Dr. Browne also compiled *Heart Throbs of Gifted Authors*, translated "Greece and Rome" from the German of Falke, edited "Archives of Maryland," a task involving immense labor and research and "Proceedings and Acts of the General Assembly, 1637-1710." He has also edited selections from the early Scotch poets, Dunbar, Lindsay, Douglas. In 1896 he edited the collected works of the late Severn Teackle Wallis. Dr. Browne was for many years professor of English literature in the Johns Hopkins University; was for a time associated with the management of Bledsoe's "Southern Review," and was also editor of "The Southern Magazine."

**James W. Bright, Ph.D.**, is a native of Pennsylvania. He received his scholastic training at Lafayette College, the Johns Hopkins University and the University of Strasburg, is professor of the English

language and Donovan Professor of English Literature in the Johns Hopkins University. Dr. Bright has edited the "Gospel of St. Luke in Anglo-Saxon" and "The Four Gospels" in the West Saxon dialect. He has published an *Anglo-Saxon Reader* and a treatise upon English verse. He is the English editor of "Modern Language Notes." As a student of our language from the philological point of view, Dr. Bright has won an enviable fame. His influence as a teacher and investigator has been stimulating and inspiring and has tended to elevate the character of English scholarship and instruction in the universities and colleges of the United States.

Basil Lanneau Gildersleeve (born in Charleston, S. C., October 23d, 1831) received his early scholastic training at the college in his native city. In 1849 he graduated at Princeton and afterwards pursued his special philological studies in the universities of Germany, taking the degree of Ph.D. at Gottingen in 1853. In 1856 he became professor of Greek in the University of Virginia and in 1876 he was called to the same chair in the Johns Hopkins University. During the War between the States he served as a volunteer upon the staff of General J. B. Gordon and was wounded in Early's valley campaign in the autumn of 1864.

Professor Gildersleeve may be regarded as the foremost representative of classical scholarship in America and has won an assured as well as steadily expanding international fame. Each of the historic English

universities has conferred upon him its honorary degrees. In 1880 Professor Gildersleeve founded the "American Journal of Philology," the medium and the inspiration of advanced research in its far ranging and ever broadening field.

In addition to a series of Latin text books, grammar and primer, he has published the works enumerated in the accompanying list: *Satires of Persius*, 1875; *The Works of Justin, Martyr*, 1877; *The Olympian and Pythian Odes of Pindar*, 1885; *Essays and Studies*, 1890; *Greek Classical Syntax from Homer to Demosthenes*, 1900; *Hellas and Hesperia*, 1910.

Then there is the long array of contributions, embracing a varied range "from grave to gay, from lively to severe" made to lexicons, cyclopedias, periodicals; among these those devoted to "The Old South" in the "Atlantic Monthly" are worthy of special appreciation and regard.

Professor Gildersleeve may be considered as forming in his teaching and achievement an epoch in the development of classical philology in the modern world. It is no easy task to express a discriminating judgment in reference to so ripe and comprehensive a range of production, in a field minutely specialized and touched to the subtlest issues by the process of differentiation. Still, it may be conceded that in his edition of "Pindar" and above all in the introduction, Professor Gildersleeve is revealed in his purest and strongest light. Here he stands "first by the throne," in the new heavens of scholarly renown; for the fame of the scholar, like that of the poet, is "no plant that grows

on mortal soil." One of the distinctive charms of his "Pindar" lies in the fact that the philological obsession has not eclipsed, or even occulted, the delicate and penetrating literary sense which is characteristic of the commentator. The dialect of the "Theban Eagle" may have possessed points of affinity with the plastic and fluent speech which was wrought into matchless form by Shakespeare, and they have been turned to rich account as an interpretive and illuminating power. In vigor and felicity of translation Professor Gildersleeve is unexcelled. To him it is not "the death of understanding." He appreciates the vital truth that the translator must be lord of both languages, that into which, as well as that from which, the rendering is made. To his almost unique mastery of his mother speech, as well as that of the Greeks, the pre-ëminent charm and flavor of his English versions of sage, lyrist or epic master, are in large measure to be attributed. In the sphere of classical attainment he is a primate and protagonist, whether contemplated from the viewpoint of American traditions and standards or regarded in the light of those loftier ideals which prevail in the ancient culture lands beyond the seas.

**James, Cardinal Gibbons** (born in Baltimore, July 23d, 1834) was ordained priest in 1861, was Vicar Apostolic of North Carolina from 1868 to 1872, Bishop of Richmond, Va., from 1872 to 1877, Archbishop of Baltimore from 1877 until he was invested with the insignia of a Cardinal in June, 1886. The following list attests the varied and continuous activ-



ity of Cardinal Gibbons in the field of authorship: *The Faith of Our Fathers*, 1876, a defense of the Catholic religion, which has attained a circulation of nearly a million copies; *Our Christian Heritage*, 1889; *The Ambassador of Christ*, 1896; *Sermons and Discourses*, 1909; as well as contributions to the foremost periodicals of the country, introductions, prefaces, etc., illustrating the range and diversity of his literary productivity.

The works of Cardinal Gibbons have exerted a marked influence throughout the world and are characterized by classic clearness and beauty of style, force of logic and vigor of thought. As literary creations, contemplated apart from their religious or ecclesiastical significance they have an assured place in the language. All his public deliverances, sermons, lectures, addresses, are imbued with a spirit of lofty patriotism, a keen, suggestive analysis of constitutional issues and the complex problems, social, civic, material, which enter into the heart of modern life. No American churchman has exercised a more comprehensive and salutary influence upon the spirit and character of his own time than Cardinal Gibbons.

W. C. Devecmon, a member of the bar of Cumberland and a distinguished representative of the legal profession in Maryland, combining literary culture with the technical attainment, is the author of *In Re Shakespeare's "Legal Acquirements," Notes by an Unbeliever Therein*, 1899; *The Shakespeare-Bacon Controversy*; *New Shakespearana*. Mr. Devecmon's

work is characterized by a comprehensive and minute acquaintance with his subject which is the outcome of independent research, by clear and acute reasoning and by a force of logic that not even the most hallucinated of his adversaries can gainsay or resist. His revelations of the litigious atmosphere of the Shakespearean age is not only lucid and vigorous but is a phase of the complex controversy which, strange as it may appear, has never been developed or apprehended in its vital relation to the case, by any of his predecessors in this long drawn and still seemingly undetermined discussion. His book sustains the ancient tradition of the Maryland bar of a culture distinct from, but still in perfect harmony with, attainments that are strictly professional in aim and character.

No man whose mind is in a rational condition can follow Mr. Devecmon's line of argument carefully and continuously and retain faith in the legal attainments of Shakespeare. His reasoning is not only convincing but resistless. He reveals Lord Campbell in a light that does not tend to enhance respect for his intellectual power or his knowledge of the law, especially as contemplated from an historical attitude. Still, his presentation of the famed author and jurist in no sense exceeds the severity of judgment which characterizes Mr. Atlee's estimate in his fascinating work upon the "Victorian Chancellors." One may read Mr. Devecmon's book twice with a sense of increasing pleasure as well as appreciation of its excellence, both logical and literary. It is an admirable illustration of dia-

lectic method applied to the solution of a legal problem.

**Eugene Lemoine Didier** was born in Baltimore, being descended from an ancient Maryland family, and was educated at Loyola College. He abandoned his original intention of pursuing a commercial career in order to follow the strong propensity of nature and devote his life to the pursuit of literature. Mr. Didier began his career by contributions to local weeklies and subsequently to leading periodicals such as "Appleton's Journal," the "National Quarterly Review," the "Catholic World," etc. He was the principal founder of "Southern Society," a Baltimore weekly which enlisted the talents of such lights of Southern literature as Simms, Hayne, Father Ryan, Cook and Mrs. Margaret J. Preston, and was for a time the Baltimore editor of the "Washington Capitol," of which the brilliant and aggressive Donn Piatt was the chief. At an early period of his development Mr. Didier fell under the magical charm of Poe's verse, as well as the spell of his art in the sphere of prose fiction. His contact with this master spirit may be described as the dominant influence that has inspired his literary life and the best and purest expressions of his varied power in the field of authorship finds its determining or originating motive in his exposition of the art of Poe and his assiduous endeavors to pluck out the heart of the mystery which so long enveloped his life. Mr. Didier was one of the heralds of the now prevailing Poe cult, and in the broadening range of

research developed by his author's expanding fame he is an acknowledged authority. His *Life of Poe*, which appeared in 1876, has passed through nineteen editions. It was issued in the year succeeding the dedication of the monument to the poet in Baltimore, November 17th, 1875, a movement which marks definitely the first stage in the Poe renaissance, with which he has been thoroughly and conspicuously associated.

In 1879 Mr. Didier was so fortunate as to obtain possession of the letters that Madame Bonaparte had written to her father, William Patterson, during her residence in Europe. These historic letters, published in "Scribner's Monthly," June and July, 1879, were incorporated into his *Life and Letters of Madame Bonaparte*, which appeared in the summer of this same year. The work achieved so marked a success that four editions were called for in this country in one month, it was republished in England, passing through four editions, and was also translated into French and issued in Paris. During this year, 1879, Mr. Didier was a strong and vigorous advocate of an international copyright law as a means of protection to American, as well as an act of justice to English, authors, his views being embodied in a pamphlet, entitled *American Publishers and English Authors*. His *Primer of Criticism*, 1883, attracted a far-reaching interest as it assailed in unsparing language the characteristic defects of the foremost contemporary writers of his own country. In 1884 Mr. Didier contributed to the absorbing interest of the

presidential campaign by his pamphlet *The Political Adventures of James G. Blaine*, in which the mirror was held up to nature and the character of his original reflected in strong and brilliant light. In addition to the several works which he has issued beginning with his *Life of Poe*, Mr. Didier has been during his entire literary career an active contributor in varied fields to a number of our leading journals and periodicals, cyclopedias of literature, etc. In June, 1909, he published *The Poe Cult and Other Poe Papers*, embodying the results of prolonged research and marked by a frankness of utterance which serves at times as a grateful contrast to the decorous platitudes and conventional phraseology of the indolent and irresponsible reviewer.

**Eugene Fauntleroy Cordell**, A.M., M.D., (born at Charlestown, W. Va., 1843) is professor of the history of medicine and librarian in the Department of Medicine in the University of Maryland. He served with distinguished honor in the Confederate army, was wounded three times, twice captured, once making his escape, and was especially complimented for gallantry. He received the degree of M.D. from the University of Maryland in 1868.

Dr. Cordell has occupied several positions of honor and trust in the medical institutions of Baltimore and is foremost in every enterprise having for its aim the advancement of culture in his own professional sphere and in the broader field of literary and historical acquirement. Among the notable movements with which he has been conspicuously identified are the founda-

tion of the "American Medical College Association," of the "Ladies Auxiliary" of the same, and the "Home for Widows and Orphans of Physicians."

The work of authorship and research in the department of medicine represents but one phase of Dr. Cordell's intellectual activity. In addition to a goodly array of technical studies he has contributed to the foremost medical journals monographs, special investigations, etc., Dr. Cordell is the author of the *Medical Annals of Maryland*, the centennial memorial volume of the "Medical and Chirurgical Faculty of Maryland," 1903, and the *History of the University of Maryland*, in two volumes, 1907. These works involved immense research and multiform labor in their preparation and are regarded as the highest authority in reference to the renowned and ancient institution to whose history they are devoted. To his energy and inspiration is also to be attributed the existence of "Old Maryland" of which he is the editor as well as the originator and which blends the fine flavor of pure literary culture with its scientific or professional character. Dr. Cordell is an assiduous follower of the muses and his essays, addresses, etc., are marked not by critical discernment alone but by graceful and enobling scholarship. Among these his study of *Horace*, of *Juvenal*, his *Latin Ode, Centennial of the University of Maryland*, 1907, his *Sketch of Dr. Wiesenthal*, are worthy of especial recognition and commendation. Dr. Cordell presents a happy illustration of the union of the literary and the scientific temperaments. It is an ideal harmony and has been

frequently revealed in the foremost lights of the medical profession from the time of Sir Thomas Browne unto the present day.

Dr. William Osler (born in Ontario, Canada, 1849) was formerly professor in the medical department of the Johns Hopkins University. Since 1905 he has been Regius Professor of Medicine in the University of Oxford. In addition to the production of treatises of marked excellence relating to his special science Dr. Osler has found time to devote himself to the literary and spiritual phases of modern culture. His characteristic works in this sphere are *A Discussion of the Immortality of the Soul*, delivered at Harvard University; *Aequinimitas and Other Addresses*; *Life of Thomas Linacre*. Among the historic lights of his own profession Sir Thomas Browne seems to hold the foremost place in his regard, in large measure by reason of his quaint and golden charm of style, rich in stately Latin compounds and resistless in its rhythmic grace.

Dr. Osler's lecture, *Calvin and Servetus*, is a comprehensive and discerning treatment of a theme that involves all the resources of the historian, the theologian and the scientist, and one that acquires intenser interest as we recede from the dramatic period of which it formed so notable a feature into the broader and ampler light of the contemporary day. Dr. Osler is an eminent, as well as an admirable, illustration of that blending of technical attainment with aesthetic culture which is exhibited in many masters of his

profession during the modern stages of its expansion and development.

**Jacob Harry Hollander, Ph.D.** (born 1871) is a native of Baltimore and Professor of Political Economy at Johns Hopkins University. He has been engaged in several difficult and responsible government commissions and is an active leader in all movements relating to municipal advancement, combining an assiduous devotion to his science with an earnest endeavor to apply its teachings in the practical life of the contemporary world. Dr. Hollander is the author of *Guide to Baltimore*; *The Cincinnati Southern Railway*; *The Financial History of Baltimore*; *Studies in State Taxation*; *Report on Taxation in the Indian Territory*; *Report on the Debt of Santo Domingo*; he has been a varied contributor to periodical literature and has edited "The Letters of David Ricardo to J. R. McCulloh and to Hutches Trower." He is a devoted and versatile laborer in the expanding field of his chosen science.

**Rev. W. T. Russell, D.D.**, formerly associated with the Cathedral in Baltimore, and now pastor of St. Patrick's Church in Washington, D. C., is the author of *Maryland, the Land of Sanctuary*, published 1907. The work reveals in every stage of its development a wide range of acquaintance with the illustrative literature relating to the subject. Father Russell has not merely assimilated or absorbed the labors of other researchers in this fascinating field of American colo-



nial history. He has not descended to the plane of compilation or reproduction. Not independent investigation alone but the personality of the writer may be traced in every feature of his narrative. Scholarly and comprehensive in character and free from the painful monotony of the annalist or chronicler, the book establishes, without asserting its rank as one of the most valuable contributions made during recent years to a critical knowledge of the suggestive and illuminating period to which it is devoted.

**James Mercer Garnett, LL.D.** (born in Virginia, 1840) received his scholastic training at the University of Virginia and in the universities of Germany; served with distinction in the Confederate army; was President of St. John's College, Annapolis; Professor of English in the University of Virginia from 1882-96. He has won enviable fame as a teacher and student of English and is entitled to rank among our foremost English scholars. Dr. Garnett has been productive as well as studious, the results of his researches extending into a variety of fields. Among his works thus far issued the following may be named as deserving of especial commendation: *Translation of Beowulf*, first edition in 1882, has passed through four editions; a translation of *Elene and Other Anglo-Saxon Poems*; *A History of the University of Virginia*, 1901; edited "Selections in English Prose," 1891, frequently reprinted; "Hayne's Famous Speech to which Webster Replied, 1830," published in 1894; an edition of "Macbeth," 1897; "Burke's Speech on

Conciliation with America," 1901; numerous addresses, reviews, especially the latter, which have appeared in the "American Journal of Philology," "The Nation," "The Dial," "Transactions of the National Educational Association," "Modern Language Association," etc.

Dr. Garnett's edition of *Beowulf* has received emphatic endorsement from foreign scholars eminent in English philology.

Dr. Samuel C. Chew (born in 1837), a native of Baltimore, and for many years associated with the medical department of the University of Maryland, has published *Addresses on Several Occasions*, also *Addresses*. Though absorbed in an active and distinguished professional career Dr. Chew has not failed to cultivate with enthusiasm and success the graces of literature. The impress of his labors is clearly discernible in these addresses as well as in his contributions to the historic issues that enter into the life of contemporary civilization. His son, Mr. S. C. Chew, Jr., has recently published an appreciative and discriminating estimate of the late Algernon Swinburne. In addition to his other positions of dignity and responsibility Dr. Chew is President of the Board of Trustees of the Peabody Institute.

Henry L. Mencken (born 1880), a Marylander, by profession a journalist and author, associated with the staff of the "Baltimore Sun," has written *The Philosophy of Nietzsche*, which was favorably re-

viewed in the literary columns of "The Nation," as well as by other leading critical journals; also *G. Bernard Shaw, His Plays and Ventures into Verse*. Journalism and pure literature are capable of harmonious co-operation, a truth illustrated time and again in the history of the great dailies which are the peculiar propagandas of culture in England and France. Mr. Mencken's contributions to the literary columns of the "Baltimore Evening Sun" are marked by uncommon range and variety of theme and are frequently touched by fine discernment as well as a genuine faculty of appreciation.

**Harry Snowden Stabler**, a native of Virginia and resident of Baltimore, although absorbed in the exacting pursuits of banking has found time to cultivate the graces of literature in his lamplight hours and has won fame as a writer of stories which have appeared during recent years in "The Saturday Evening Post." The profession of the banker seems to be endowed with a strongly marked affinity for the culture of literature. This is attested by illustrations so signal as those of Grote, Roscoe and Edmund Clarence Stedman. Mr. Stabler has revealed the inner life, one might almost say the romantic phase of his complex vocation, as it has seldom been seen by the external world. In negro dialect stories he has shown himself especially happy in setting before us the actual living speech, not the travesty or artificial type characteristic of most writers who have essayed this sphere of language development.

**Dr. Maurice Fluegel** (died 1911), of Baltimore, is an author of wide and varied range in the sphere of theology and philosophy. Among his contributions may be named: *Thoughts on Religious Rites and Views*; *The Spirit of Biblical Legislation*; *Messiah—Ideal*, Vol. I; *Jesus of Nazareth*, Vol II; *Paul and Mohammed*; *Gospel and Koran*; *The Zend-Avesta and Eastern Religions*; *Israel, the Bible People*; *Philosophy and Quabbala*; *Vedanta and Zohar*; *The Laws of Moses*; *The Talmud*. Dr. Fluegel is a vigorous controversialist and has forcefully and learnedly withstood some of the views advanced by Dr. Paul Haupt of Johns Hopkins University, especially in regard to the nationality of Jesus Christ.

**Paul Haupt, Ph.D.** (born in Germany, 1858), professor of Semitic Languages in the Johns Hopkins University, is editor of "The Polychrome Bible," of the new "Critical Hebrew Text of the Old Testament," and is co-editor of the "Assyriological Library" and "Comparative Semitic Grammar," is author of *The Akkadian Language*; *The Summerian Family Laws*; *A Babylonian Nimrod Epoch*; *The Cunieform Account of the Deluge*; *The Akkadian and Summerian Cunieform Texts in the British Museum*; and has also contributed a wide range of special articles to the higher forms of periodical literature. Dr. Haupt is regarded by many of his colleagues as tending toward iconoclasm in his attitude with reference to certain essential questions that form part of the historical and theological life of the Old Testament

**Scriptures.** His deliverances in respect to the Aryan nationality of Jesus Christ have elicited vigorous protests from theologians and critics of the conservative school in all parts of the world and in every phase of religious thought.

**George Washington McCreary**, of Baltimore, is an earnest and enthusiastic worker especially in the sphere of Maryland history. He was for a time City Librarian and for several years Secretary of the Maryland Historical Society. Among his various contributions to the advancement of historical knowledge may be named his edition of *The Ancient and Honorable Mechanical Company of Baltimore*, 1901; *The First Book Printed in Baltimore Town, Nicholas Hasselbach's Life and Work—the book—a Detection of the Conduct and Proceedings of Messrs. Annan and Henderson, Members of the Associate Presbytery's Whole, Sitting at Oxford Meeting House, April 18th, Anno Domini, 1764, Together with Their Abettors, Wherein is Contained Some Remarks by John Redick Le Man*, 1903. Mr. McCreary is a distinguished graduate of the Johns Hopkins University. He has concentrated his intellect and energy from his early years upon the promotion of historical research and has labored diligently to render the materials requisite to the attainment of that end accessible to every student.

**Edward H. Ingle** (born in Baltimore, 1861) is a student of history and a vigorous contributor to the

progress of his science. He has written: *Parish Institutions of Maryland*; *Captain Richard Ingle, the Maryland Pirate and Rebel*; *Local Institutions of Virginia*; *The Negro in the District of Columbia*; *In the Maze*; *Southern Sidelights*. Mr. Ingle is associated with the staff of the "Baltimore Manufacturers Record" and has shown himself the zealous and uncompromising champion of the commercial expansion of Maryland and the South. His articles in reference to the so-called "Ogden Movement" have aroused a far-reaching interest and have commanded the respect even of those who dissent from his conclusions.

**J. Leo Crane** (born 1881), a native of Baltimore, has won great success as a writer of stories. He has grown steadily in productive power as well as in range and variety. He contributes to many of the most popular periodicals of the day so that his creations have the widest circulation, their innate excellence combining with the journals which publish them in accomplishing this result. No Maryland author has achieved a more marked success in his peculiar sphere of fiction than Crane.

**Lynn R. Meekins**, a journalist by profession, is the author of *Robb's Island Wreck*; *Adam Bush*, and about two hundred short stories contributed to leading journals and periodicals which have won a deserved and far-reaching popularity.

**Dr. Allen Kerr Bond** (born in 1859) is a son of Dr. Thomas E. Bond, Jr., and received his scholastic training at the Johns Hopkins University, taking the degree of Bachelor of Arts. Though devoting himself to the profession of medicine and contributing to technical journals and special treatises, the rich results of his original thought, particularly in his paper on *A New View of Sleep*, and his passion for literature, have not failed to assert their energy and he has been especially productive in themes that trace their origin to rural life and association. These have appeared in the "Baltimore Southern Methodist" and in other leading religious journals.

**S. Z. Ammen, LL.D.**, a native of Virginia and a graduate of Washington and Lee University, is by profession a journalist, being associated with the staff of the "Baltimore Sun." In addition to his editorial contributions to the "Sun," which are marked by varied culture and lucid diction, Dr. Ammen is the author of *The Ritual and Code of the Kappa Alpha Fraternity*, which he founded; a description of *Luray Cave*; he has written for "Appleton's Cyclopedia"; he has also written *A History of Maryland Troops in the Confederate Army* and has occasionally contributed to leading periodicals. *The History of the Second Maryland Infantry and Other Maryland Commands* contains a rich accumulation of valuable and original historical material.

**William Theophilus Brantly** (born 1852), a

native of Georgia and resident of Baltimore, is Reporter of the Court of Appeals and professor in the legal department of the University of Maryland. Mr. Brantly is an accepted authority upon the history and development of the law. He has written: *The English in Maryland; Notes on the Law of Contracts; Maryland*; has edited "Reports of Maryland Courts Prior to 1850," forty volumes; and in his official capacity has edited the "Maryland Law Reports" from volume 80 to the present time. He also wrote a *Historical Sketch of the Bench and Bar of Baltimore City* for "Nelson's History of Baltimore," 1898, which is one of the most valuable and instructive features of the work.

Dr. Bartlett Burleigh James (born 1866), a native of Maryland, is a special student of history and was formerly professor in Western Maryland College. He has continued the "History of Maryland," by James McSherry, to contemporary times and is the author of *The Labadist Colony in Maryland; The Colonization of New England; The History of the American Revolution; History of the Women of England*. The work of Dr. James has been strongly commended by our leading critical reviews. He is at present engaged in journalism, being associated with the editorial staff of the "Baltimore American," and is a forceful as well as accomplished and scholarly writer.

A. Leo Knott (born 1829), a native of Frederick



County, Md., is by profession a lawyer. He has written a *History of Maryland, Its Agricultural Products, Manufactures and Statistics*, and has contributed many articles to the press bearing upon the vital political issues of the day. Mr. Knott is an ardent champion of the constitutional rights of the people against the encroachments and abuses of arbitrary and centralized power.

**Folger McKinsey**, the "Bentztown Bard" (born at Elkton, Md., 1866), has published *A Rose of the Old Régime and Other Poems of Love and Childhood*. Mr. McKinsey is a daily contributor to the poetical columns of the "Baltimore Sun" and is endowed with a facility in versification as rare as it is sustained and continuous. The flow of his rhymes may be likened to a vocal current unabating in energy and vigor of movement. Among the creations which reveal the "Bentztown Bard" in the purest light may be named *Randall for the Hall of Fame*, "Baltimore Sun," November 17th, 1910. This appealing and almost perfect tribute of the living to the dead poet should be diligently read and inculcated at every fireside and in every school in Maryland. In no phase of his varied range in poetry does Mr. McKinsey appear in more attractive form and with greater power for noble ends than in his verses designed for children. It may be added that the success which he has won in this sphere is a marked and convincing proof of the excellence of his art. The "Baltimore Sun" of November 6th, 1910,

contains a tribute to the "Bentztown Bard," by W. L. K. Barrett, of Baltimore.

Lewis Webb Wilhelm, (1854-1911), a native of Baltimore, by profession a teacher, was a special student of Maryland history and accomplished excellent results in that department. He is the author of *Sir George Calvert, Baron of Baltimore; Local Institutions of Maryland*.

Westal W. Willoughby, Ph.D., a Virginian by birth, is Professor of Political Science in Johns Hopkins University. He is the author of: *The Supreme Court of the United States, Its History and Administrative Importance; Government and Administration of the United States; The Nature of the States—A Study in Political Philosophy; The American Constitutional System; The Political Theories of the Ancient World; Social Justice, a Critical Study; The Rights and Duties of American Citizenship*.

James T. Wilson, of Baltimore, has traveled in many lands. Two pleasing and attractive narratives are the result: *Our Cruise in the Mediterranean* and *Clear Around*.

Christopher Johnston, Ph.D. (born in Baltimore, 1856), is Professor of Oriental History and Archæology in Johns Hopkins University and a diligent researcher and explorer in his chosen field. He has contributed largely to the literature of his subject

through the medium of lectures and special articles in the leading reviews, and has produced *The Epistolary Literaturc of the Assyrians and Babylonians; Genealogies of the Members and Records of the Services of Ancestors*, a work of rare value and interest prepared for "The Society of Colonial Wars."

**Martin John Vincent** (born 1857), a native of Ohio, is Professor of European History in the Johns Hopkins University. He is the author of *Contributions Towards a Bibliography of American History; American Blue Laws; Government in Switzerland; Switzerland; Herbert B. Adams, Tributes of Friends; A Bibliography of the Department of History, Johns Hopkins University; Switzerland at the Beginning of the Sixteenth Century; Municipal Government in the Twelfth Century; Municipal Problems in Mediaeval Switzerland*. The work of Dr. Vincent in the field of Swiss history is held in high regard in the intellectual centers of the country, such as Geneva, and its excellence is a subject of comment in university circles and among special students in that sphere of research.

**Rev. Louis O'Donovan, S.J.L.**, a Baltimorean, has published *Assertio Septem Sacramentorum, or a Defence of the Seven Sacraments, by King Henry VIII of England, Preceded by a Preface by His Eminence Cardinal James Gibbons*, 1908. Whatever the standpoint of the reader this book cannot fail to command an intelligent and appreciative perusal as it introduces one of the most critical and at the same time one of the

most interesting epochs in the development of ecclesiastical history. The English rendering of King Henry's Latin commends itself by its raciness and vigor, while admirably preserving the spirit of the original.

**Dr. Fabian Franklin**, for many years a resident of Baltimore, received his special training in advanced mathematics at the Johns Hopkins University under the guidance of Professor J. J. Sylvester. He relinquished its exclusive pursuit and entered the field of journalism as leading editorial contributor to the "Baltimore News." Dr. Franklin prepared the "Life of Professor Sylvester" for the "Dictionary of National Biography," London, his selection for the work implying a rare tribute to his skill as a mathematician and his discernment as a biographer. In 1908 he published a volume of essays, lectures and editorials drawn from the columns of the "Baltimore News." In 1910 his *Life of Daniel Coit Gilman* appeared. It may be justly pronounced a suggestive, discriminating and finely balanced biography of the first president of the Johns Hopkins University. Dr. Franklin has demonstrated his capacity as a lucid, vigorous and cultured writer in the threefold sphere of science, journalism and biography.

**Rev. Leander M. Zimmerman** (born 1866), a native of Maryland, a clergyman of the Lutheran Church and pastor of Christ (Lutheran) Church, Baltimore, is a varied and active contributor to literature in its most useful forms. His manifold works have been strongly commended by the leading re-

viewers of the country. The range of his production may be inferred from the accompanying list of books: *Daily Bread For Daily Hunger; Sunshine; How to Be Happy When Married; The Little Grave; Pearls of Comfort; Finding His Own Lamb; A Word to the Troubled; Book of Verses; Yvonne; Oil of Kindness; The Family; A Wedding Token; Paths That Cross; Expositor's Thoughts on Pilgrim's Progress; Children in the Kingdom.* Dr. Zimmerman's recently issued story, *Dot*, has been received with marked favor. His *God and the Unsaved or How to Become a Christian*, has met with cordial approval in clerical and theological centers.

**Dr. David Marvel Reynolds Culbreth** (born 1856), a native of Delaware and resident of Baltimore, in addition to special treatises of recognized excellence upon the science of pharmacy, has written a *History of the University of Virginia*, 1908, an attractive and stimulating work, not merely by reason of its ample and critical acquaintance with the subject but rich in reminiscences, personal incidents and illustrations drawn from life. The narrative is touched at times by a coloring sufficiently strong to produce vividness of impression, without arousing dissent or suggesting even a demurrer on the part of the reader. The portraiture of the faculty as they were drawn by Dr. Culbreth during his student life, are imbued with a charm and revealing power seldom attained by the cold and elaborate procedures of formal biography. The most discerning and effective is probably the

sketch of Professor Gildersleeve, the sole survivor of the choice and master spirits who were the glory and ornament of the institution during the period preceding the overthrow of the ancient Southern civilization.

**Rev. Oliver Huckel, D.D.** (born in 1864), pastor of the Associate Congregational Church, Baltimore, is a native of Philadelphia. His scholastic training was received at the University of Pennsylvania, Harvard, Berlin and at Oxford. Though absorbed in an active and distinguished clerical career Dr. Huckel has applied himself to literature with marked success as author, lecturer and translator. So varied a range of attainment is not frequently revealed during an age characterized in nearly all its intellectual phases by a rigid and unsympathetic tendency toward extreme specialization. One who has achieved success as an interpreter of the sovereigns of the musical world and as an expounder of the master lights of German and Italian poetry as well as the lords of his mother speech is almost a phenomenon in an age which has reduced its culture forms to isolated types and converted the grand harmony and synthesis of knowledge into an impossible dream. Dr. Huckel is one of the recognized forces in all that makes for intellectual advancement in Baltimore and in Maryland. The following list will illustrate the diversity as well as the ample measure of his literary productivity: *The Larger Life*; *The Melody of God's Love*; *Higher Education and the Common People*; *The Modern*

*Study of Conscience; The Faith of Our Fathers and the Faith of the Future; The Loom of Life; Common Sense and Christian Science; Mental Medicine; Lectures Before the Y. M. C. A. of Johns Hopkins Medical School;* six volumes of translations and interpretations of the Wagner music dramas, including: *Parsifal; Lohengrin; Tannhauser;* and the Niebelungen Ring series of *Rheingold; Valkyrie; Siegfried;* and *The Dusk of the Gods.* The popularity of these works is attested by their far reaching and continuous circulation. Dr. Huckel has been the recipient of many marks of distinction in his clerical capacity as well as in the sphere of literature and art, to the pursuit of which he has devoted his energies, his enthusiasm and his critical acquirements in more than one of their affluent and inspiring fields.

**Joshua D. Warfeild** (born 1838), a Marylander, is the author of *Historic Spots near Glenwood; The Warfeilds of Maryland; Founders of Anne Arundel and Howard Counties, Maryland Biographies of the Governors of Maryland; Lives of Eminent Men and Women of America.* For the student of the history of Maryland, especially the inner and more attractive phases of her development, these works possess a marked interest as well as value. The author is by profession a teacher and has occupied more than one position of trust and distinction in the educational field. The enthusiast and the researcher in the fascinating sphere which Mr. Warfeild has made his peculiar domain will find inspiration as well as de-

light in the zealous study of these volumes, with their revelation of that deeper and richer historic life which is not presented in the formal chronicle or the mechanical narrative, where the element of personality assumes a subordinate or inferior part in the unfolding of the complex story.

Maurice Bloomfield, Ph.D. (born in Austria, 1855), professor of Sanskrit and Comparative Philology in the Johns Hopkins University, stands in the foremost file of American scholarship in his especial sphere. His rich and varied contributions to his science assume the form of translations and original researches, such as his rendering of the "Artharve-Vedam" the "Gopatha-Brahmana." He is the author of *Sutra of Kaucika*; *Cerberus, the Dog of Hades*; as well as a varied contributor to the journals that illustrate the progress of comparative philology. Owen Wister, in his Harvard lecture, December, 1907, directs emphatic attention to the international renown which Dr. Bloomfield has won in his field of philological research.

William L. K. Barrett, a Baltimorean, has ventured into the walks of the Muses and has produced a variety of verse, patriotic, sentimental, romantic. It is marked by energy and force, a pure appreciation of the ludicrous as it finds expression through the medium of speech, and in his utterances in regard to the vital political issues which lie at the base of the national history is untouched by the evil genius



of a vindictive and implacable spirit. *A Night with Burns*, reveals Mr. Barrett's capabilities as a poet in their most auspicious and attractive light. The subject in itself is fascinating and seems to appeal to the soul of the young Baltimore poet with a strong and resistless sympathy. Mr. Barrett has recently issued *A Christmas Eve Reverie*, December, 1909, a work of unusual excellence, combining grace and vigor with tenderness and purity of thought. *Friendship with Christ; The Road to Success; The Old Year and the New; The Value of a Smile*; are among his contributions to the Muses and these reveal an increasing range of power as well as facility in his cherished art. Mr. Barrett has also won an enviable success by his lectures and addresses upon "Panama and the Canal." His critical acquaintance with the subject is derived from personal inspection and experience and constitutes a valuable addition to the existing knowledge in reference to a vast and expanding question which has fascinated the discerning and prophetic spirit of the commercial world for nearly four centuries.

**Thomas O. Clark**, a resident of Baltimore, has published a volume entitled *At the Gate and Other Poems*, 1904. Mr. Clark, although absorbed in the unresting pursuits of the commercial world, has found recreation and solace in the culture of the muses. His work is marked by delicacy of perception and a wide range of sympathy as well as an appreciation of the humorous phases of the many sided life which

is characteristic of the modern world. *John Smith's Christmas* suggests a comparison with Sidney Lanier's "Hard Times in Elfland." Among the poems that seem to require especial commendation may be named: *To Poetry; At the Gate; Confederate Memorial Day; Sleep and Death; Easter; True Loneliness; Twilight.*

**Thomas Hughes**, a well known representative of the bar of Baltimore, is the author of *A Boy's Experience in the Civil War, 1860-65, 1904.* The book has the unfading interest which is associated with the great historic drama and is rich in thrilling episodes, strange scenes and moving incidents.

**John Wilber Jenkins**, a native of North Carolina, by profession a journalist, was the originator of Maryland Day observance in the schools of the State. Mr. Jenkins is a frequent contributor to the poetical columns of some of our foremost dailies, and an enthusiastic as well as successful worker in more than one sphere of literary activity.

**Dr. James Curtis Ballagh**, a native of Virginia, Professor of American History in the Johns Hopkins University, has written the *History of Slavery in Virginia; Introduction to Southern Economic History; The Tariff and Public Lands.* Dr. Ballagh is a diligent and laborious student in his special department of historical research.

**Littell McClung**, a Virginian and resident of Baltimore, has won marked success in that constantly

expanding literary field—the story. He has developed the faculty of description in clear and definite terms such as the memory readily assimilates.

**Heinrich Ewald Buchholz**, a Baltimorean, has published *Governors of Maryland*, 1908, a series of articles which appeared in the columns of the "Baltimore Sun." The work displays diligent and laborious research. The author's sketch of Governor Johnson especially commends itself as a judicious estimate of one of the most interesting characters associated with the history of Maryland, during the critical era of the Revolution, and is marked by clearness and vigor of presentation.

**Dr. Bernard C. Steiner** (born 1867), librarian of the Pratt Library since 1892, is an energetic laborer, especially in the department of Maryland history. The following list of works produced by him will illustrate the range of his activity in his chosen field: *Beginnings of Maryland, 1631-1639*; *Citizenship and Suffrage in Maryland*; *Cokesbury College, the First Methodist Institution for Higher Education*; *Descriptions of Maryland*; *Education; Maryland During the English Civil Wars*; *Life and Administration of Sir. William Eden*; *Genealogy of the Steiner Family*; *Western Maryland in the Revolution*; *History of Education in Connecticut*; *History of Education in Maryland*; *Life and Correspondence of James McHenry, Secretary of War under Washington and Adams*; *Maryland's First Courts*; *The Restoration of*

*the Proprietary of Maryland and the Legislation Against the Roman Catholics during the Governorship of Capt. John Hart, 1714-1720; American Legislatures and Legislative Methods.*

**Rev. William Rosenau, D.D.** (born in Silesia in 1865), is the author of *Jewish Biblical Commentators; Some Ancient Oriental Academies; Jews' Liturgy and Ritual; Hebraisms in the Authorized Version of the Bible*. Of these, the last possesses a special interest as the influence of Hebrew idioms upon our English speech is a subject which has for ages attracted the attention of the cultured world and is discussed by Addison in a notable essay nearly two centuries ago. Dr. Rosenau's publications reveal his scholarly sympathies and illustrate his scholarly acquirements in his broad and almost boundless department of Biblical criticism.

**Rev. William Henry Woods, D.D.**, a Presbyterian clergyman of Baltimore, is endowed with a rich and discerning productive faculty in poetry as well as in criticism. He is active and energetic in the exercise of his gifts and a frequent contributor to the foremost periodicals. His study of Edgar Allan Poe had the rare distinction of being reproduced by the "London Academy," May 14, 1910.

**Rev. F. X. Brady, S.J.**, (1857-1911), a native of Pennsylvania, head of Loyola College, Baltimore, was an accomplished translator of devotional works as

well as classical French literature. His *Holy Hour* achieved an immense success, the sale extending to hundreds of thousands.

**Clayton Colman Hall**, of Baltimore, a lawyer by profession, is the author of *The Great Seal of Maryland; The Lords Baltimore and the Maryland Palatinate; Narratives of Early Maryland, 1633-1684*. The work of Mr. Hall is worthy of special recognition on account of the laborious and critical research which characterizes every phase of its development. He is an accepted authority in that peculiar sphere of local history to which he has devoted his energies and his acquirements.

**Winfield Scott Schley** (born 1839), the hero of Santiago, a native of Frederick, Md., retired Rear-Admiral U. S. Navy, who was in charge of the Greely Relief Expedition in 1884, is the author of *An Arctic Rescue; The Rescue of Greely; Report of Greely Relief Expedition, 1884-1887; Forty-Five Years Under the Flag*, 1904. The skill and success of Admiral Schley in the field of exploration have won ample recognition from the most eminent sources, scholarly as well as scientific.

**St. George Leakin Sioussat, Ph.D.** (born 1878), a native of Maryland and professor in the University of the South at Sewanee, Tennessee, is a progressive and productive student of commercial history, economics and the political life of the colonial era, with especial reference to Maryland and Vir-

ginia. Among his contributions to his broad and varied field of research may be named as worthy of peculiar recognition: *Baltimore; Virginia and the English Commercial System; Statistics on State and Higher Education; Highway Legislation in Maryland and its Influence on the Economic Development of the State; Economics and Politics in Maryland, 1720-1750; The Public Services of Daniel Dulaney the Elder.*

**Allen Sinclair Will** (born 1868), a native of Virginia, is by profession a journalist, being associated with the editorial staff of the "Baltimore Sun." He is the author of *World Crisis in China* and of varied contributions to the history of Maryland and Virginia. Mr. Will has shown himself the earnest and effective champion of intellectual culture in every sphere.

**Henry Randolph Latimer**, the "Blind Bard of Baltimore," has issued a volume entitled *Virginia Dare and Other Poems*, 1909. Mr. Latimer in selecting the period which marks the beginning of American colonial history has ventured into a fascinating and inspiring field for the romancer and above all for the dramatist. No incident in early American annals is so rich in dramatic possibilities as the story of the lost colony, and especially that part of the record which includes the return of White in 1590, in quest of his countrymen and the blast of his trumpet as his fleet drew near the forsaken and desolate island of Roanoke. Mr. Latimer writes with

effectiveness, vigor, and at times with genuine rhythmic grace. In *An Epitaph* he has attained his highest point of excellence in the work thus far produced.

William Meade Pegram, a resident of Baltimore and one of the Pegram family of Virginia, served with distinction in the Confederate army. He is endowed with a vigorous poetic faculty which has asserted its power in more than one sphere. In November, 1909, he published a volume entitled *Past Times*, consisting not of poems alone, but containing a collection of proverbs embodying the wisdom of the ages and illustrated by comments which in many instances are more trenchant and luminous than the text. Here, at least, the interpreter often rises above his originals. Some of the poems which Major Pegram has given to the world have overleaped sectional or local limitations and won national fame. Notably is this true of *Cease Firing* based upon an historic incident that appealed to the sensibilities and the nobler nature of all who were engaged in the great drama of the War between the States. Among those that come to the heart with especial force may be named: *To a Beautiful Voice*; *Souvenir Bells*; *Sounds Far From Home*; *Wedded to His Ideal*; *Old Christ Church Bells*; *The Restored Flag*; *Is It I?*; *The Lonesome Laddie*.

Edward Otto, a Baltimorean, a graduate of the University of Maryland, 1883, and a lawyer by profession, has been for years a varied and diligent con-

tributor to "Old Maryland" in both prose and poetry. Mr. Otto has a pure poetic faculty and his verses at times, especially those relating to Robert Burns, are worthy of strong approval. These, however, by no means represent the full measure of his productive power as is illustrated by his *America; Kind Hearts Will Not Wither; Life Not a Dream* and *The Harp*. This last may be regarded as the crown of Mr. Otto's achievements in the sphere of the Muses.

In prose Mr. Otto is vigorous, independent, full of learning, rich and research. His *English Monasteries* appeals with special force to the student of the mediæval age and has elicited warm commendation from eminent ecclesiastical sources. This is but one of a number that demand honorable recognition from critic or commentator. A just and discriminating estimate of his literary work will be found in "Old Maryland" for January, 1908. He is associated with the editorial staff of the "Baltimore Sun." In addition to his literary skill and productive powers Mr. Otto is an admirable translator from the classical languages of the modern and ancient world, such as German and Greek. Among his reproductions of the Greek drama in English may be especially commended the translation of the chorus of the ocean nymphs in the "Prometheus Bound" of Aeschylus. The spirit of the original dominates the verse but the metrical form is assimilated to the genius of English speech. It is an admirable illustration of the author's capacity for presenting in modern vesture the flavor and fragrance of the antique classical world.



**George E. Tack**, of Baltimore, is a diligent and versatile contributor to the poetical columns of more than one leading journal and periodical. His range includes the patriotic, the devotional, the romantic features of contemporary life and development. His purest inspiration proceeds from the contemplation of nature in her calmer and serener moods. In the best sphere of his production in verse he is, perhaps unconsciously, a disciple of Wordsworth. Digressions or excursions into prose do not reveal Mr. Tack in his most attractive light. His work, when seen in its congenial forms, displays vigor and grace, in conception as well as execution. His frequent contributions in diverse fields seem to indicate a growth of productive faculty as the years increase.

**Charles A. Fisher**, a native of Baltimore, has issued a volume of poems entitled *The Minstrel with the Selfsame Song*, 1910. The range of the work is varied, embracing every sentiment "from grave to gay, from lively to severe." At times the verse is excellent, the wit pungent, the humor affluent. Mr. Fisher's devotion to music is strikingly reflected in his poetry. Sidney Lanier and himself would have discovered points of affinity, congeniality and sympathy. In these kindred spirits

"Music and sweet poetry agree,

As needs they must, the sister and the brother."

*The Ballad of Betsy Patterson* especially commends itself as do the several renderings or adaptations from the German. Mr. Fisher has occasionally fallen into

the "In Memoriam" stanza, rich in grace and flexibility yet seldom availed of by American lyrists. *Plea* and *Woman's Rights* are admirable illustrations. *Keats* should be read in connection with Randall's "Keats," and *With a Rose* compared with Miles' rarest flower of song "Said the Rose."

Rev. J. Spangler Kieffer, D.D., of Hagerstown, Md., has published a volume of essays entitled *Head and Heart*, 1910. The style of the work is admirable blending simplicity with vigor and logical analysis. The moral tome is worthy of unqualified commendation for it is the practical illustration and application of the purest ideals inculcated by the Christian faith.

Matthew Page Andrews, a native of Virginia and graduate of Washington and Lee University, edited, April, 1910, the works of James Ryder Randall, the most truly representative Maryland poet. The edition of Mr. Andrews is entitled to almost unqualified approbation as it illustrates nearly every essential requisite to be sought for in presenting to the world the text of a poetical classic. For the first time the creations of Randall are accessible in concise as well as complete form; the notes and comments are ample but not elaborated into weakness; the biography is a model of clearness and condensation and the origin and development of "My Maryland" are so thoroughly explained as to remove future doubt or controversy from the sphere of ordinary possibility. The publication of this edition is in itself

a marked attestation of the expanding fame of our Maryland laureate.

Mr. Andrews, by early descent a Marylander, has a thorough appreciation of the historical traditions and thought of his adopted State. He has published a series of articles on Maryland history and literature, especially with regard to the crisis of 1861.

**George Forbes**, a native of Annapolis, and a member of the bar of Baltimore, has published *The Rules of Court*, 1906, a work highly commended by capable reviewers as admirably adapted to its purpose. Mr. Forbes is a special student of the history of Annapolis and has turned his comprehensive knowledge of the subject to good account in the form of attractive and instructive lectures.

**W. Dwight Burroughs**, who is by profession a journalist, being associated with the "Baltimore News," is attaining success in the fascinating and perennial field of juvenile literature. He has already published *Wonderland of Stamps; Jack, Junior, the Giant Killer*; and he has in preparation *Redskins Fairly; Tales Retold for Little Palefaces*. In the graver spheres of literature Mr. Burroughs has produced *Wise Saws of Old Fools* and *Proverbs of a Paragrapher*.

**Major John Mortimer Kilgour** (born 1822), died 1905), a native of Montgomery county, Md., was the author of two poems which are worthy of commemoration in the literary record of his native State. One of these is entitled *The Death of General Thomas*

*J. Jackson*, the other *Eighty-Two*. Each of these displays unusual sensibility as well as vigor of thought and expression. Major Kilgour served in the Confederate army during the War between the States, 1861-1865.

**Francis Hopkinson Smith** (born in Baltimore, October 23, 1838) has passed the active years of his varied and multiform life in the city of New York. He still retains a loyal affection for the home of his early boyhood. The most notable characteristic in the career of Mr. Smith is the diversity of types which it has developed. That in an epoch marked preëminently by a tendency to specialization in literature as well as in science and scholarship, as inflexible as it is unsympathetic, one man should attain success if not distinction as artist, engineer, novelist and lecturer, is a phenomenon which suggests the vanished age of such prodigies of versatile genius as Leonardo da Vinci and Michael Angelo. Strangest, perhaps, is the circumstance that mature years had come to Mr. Smith ere he entered the sphere of authorship in 1885 with his autobiographical romance *Old Lines in New Black and White*. Nearly half a century rested upon him when his first clear call to literary fame was issued. It was, however, only the first, for novel, story, sketch, followed in succession so rapid as to dazzle the imagination with the range and richness of his productive faculty. All lands, civilizations, phases of art and forms of racial or national life are portrayed by his comprehensive touch and il-

luminating power. Venice, St. Mark's, the Rhine or the Grand Canal, the strenuous and insatiable American, the "darkey" and his dialect, and the decayed gentleman who has survived the glories of the ancient South.

It is probably through the medium of his short stories that Mr. Smith is revealed in the strongest and most abiding light. The following list illustrates the measure of his production in this field and in the novel: *Old Lines in New Black and White*, 1885; *Well Worn Roads*, 1886; *A White Umbrella in Mexico*, 1889; *A Book of the Tile Club*, 1890; *Colonel Carter of Cartersville*, 1891; *A Day at Laguerre's*, 1892; *American Illustrators*, 1893; *A Gentleman Vagabond and Some Others*, 1895; *Tom Grogan*, 1896; *Gondola Days*, 1897; *Venice of Today*, 1897; *Caleb West*, 1898; *The Other Fellow*, 1899; *The Fortunes of Oliver Horn*, 1902; *The Under Dog*, 1903; *Colonel Carter's Christmas*, 1904; *A Close Range*, 1905; *The Wood Fire in No. 3*, 1905; *The Tides of Barnegat*, 1906; *The Veiled Lady*, 1907; *The Romance of an Old Fashioned Gentleman*, 1907; *Peter*, 1908.

**Colonel Charles Chaillé Long** (born in Somerset county, Md., July 2nd, 1842), is author, soldier, diplomat and lawyer. His record is marked by a Ulyssean variety, his achievements embracing almost every sphere of activity, the tranquil and ennobling pursuits of science as well as the austere experiences and thrilling episodes of grim visaged war. Colonel

Long saw service and won distinction in the armies of the Union during our national conflict, 1861-1865. In the years that followed the coming of peace he entered a novel and remote field, became a leading figure in the army of Egypt and accomplished brilliant results in many diverse relations, was Chief-of-Staff to General Charles E. Gordon, executed the treaty annexing Uganda to Egypt, 1874, navigated the unknown Nile, discovered Lake Ibrahim, thus completing Speke's discovery and solving beyond question the problem of the ages, the sources of the mysterious stream. Honors and decorations were bestowed upon him in recognition of his far-reaching services which had been as marked in the realm of exploration and diplomacy as in the shock of battle upon two continents. Among the symbols of honor of which he has been the recipient the medal conferred by the Legislature of Maryland in 1904 is deserving of special commemoration.

It is the record of Colonel Long from the viewpoint of authorship that appeals with peculiar interest to the reader of this work. His range is as diverse in the literary sphere as in science or the province of the explorer. The following are his characteristic productions in the former of these fields: *Central Africa*, *Naked Truths of Naked People*, 1876; *L'Afrique Centrale*, 1877; *L'Egypte et ces Provinces Perdues*, 1892; *La Corce on Chosen la Terre du Calme Matinal, de la Guerre Americaine*, 1777-1783.

In November, 1909, Colonel Long was awarded a

gold medal by the American Geographical Society for the final solution of the Nile source problem.

**McKee Barclay**, the artist of the "Baltimore Sun," has published in connection with Mr. William O. Stevens, a thrilling story designed for boys entitled *The Young Privateersman* which derives its inspiration from the War of 1812 and especially the adventures of certain privateersmen, whose gallantry and daring have failed to receive recognition at the hands of the historian. The work should appeal especially to the boys of Baltimore, as the scenes and incidents which enter into it are in large measure associated with points in local geography familiar to every resident of the city. The most interesting events of the second war with England have their centre at Baltimore and the field is rich in material not yet availed of by the historical romancer. The style of the book is vigorous and animated. It should prove an incentive to heroic emprise and what is richer in value, inculcate lofty standards of patriotism drawn from life and idealized by the touch of the biographer and the halo of the artist.

**Tunstall Smith**, of Baltimore, has published a volume entitled *Richard Snowden Andrews, a Memoir*, 1910. This work presents a striking illustration of the familiar saying "truth is stranger than fiction." In all the elements that constitute the hero the character of Lieut. Colonel Andrews abounded in ample measure. The strange scenes and

thrilling incidents which marked his career in the army of the Confederacy have rarely been paralleled in the record of modern war. Some of the episodes related by Mr. Smith are perhaps unique. The story is told with ease, clearness, simplicity. The avoidance of the spectacular and the ostentatious is one of the distinctive features and special charms of the narrative. The illustrations are admirable and unmarred by excessive or overwrought idealization of their originals.

Miss Lillie Schnauffer, a resident of Baltimore, has written a series of sketches, biographical and critical, as well as illustrative, of the German-American poets whose lives and work are associated with Baltimore. The three poets to whom Miss Schnauffer's labors have been devoted are Dr. Moritz Wiener, 1812-1905; Edward F. Leyh, died 1901, and Carl Heinrich Schnauffer, 1822-1852. Each of these is presented concisely but in ample form, the essential features in their history being placed before the reader so clearly that the mind apprehends and assimilates without the consciousness of exertion. The illustrations are chosen with taste and discrimination revealing the inner life of the authors and at a glance setting forth their characteristic or distinctive excellences. Of the three sketches that of Carl Heinrich Schnauffer is most finely touched by the spirit of illumination and addresses itself most strongly to the critical instinct as well as the sympathies and sensibilities of the lover of poetry.



**Randolph H. McKim, D.D.**, rector of the Church of the Epiphany, Washington D. C., was born in Baltimore and educated at the University of Virginia. He has published *A Soldier's Recollections; Leaves from the Diary of a Young Confederate, with an Oration upon the Motives and Aims of the Soldiers of the South*, 1910. In the preparation of this admirable and vigorous narrative Dr. McKim enjoys the especial advantage of having been in the strongest sense "a part of all that he has met." He served in Jackson's most notable campaigns, he was also a staff officer and during the final stages of the colossal conflict he was Chaplain in the cavalry brigade of General Fitzhugh Lee. Every phase of the struggle passed under his youthful but discerning eye. There are graphic pictures of supreme passes at arms such as Manassas and Chancellorsville and of Jackson's achievements in the valley of Virginia the wonder and the despair of critics, as well as the training school of strategists such as Henderson and Lord Roberts. The story of the Gettysburg campaign might be elaborated into a treatise with rare advantage to the critical student of military history.

Dr. McKim's work displays an especial power in its portrayal of the social, moral and intellectual character of the men who composed the army of Lee, exhibiting a record almost unmatched in the annals of war. A manly and ingenious tone marks every feature of the book. The author is in the strictest acceptation a representative Marylander, a consideration which imparts an additional charm to a narrative

that justifies its existence in the amplest sense by reason of its intrinsic merits alone.

**Dr. Ernest Lagarde** (born in New Orleans, September 4, 1836) is professor of Modern Languages and English Literature in Mount St. Mary's College at Emmitsburg, Md. He is of historic French ancestry, his father having served as an officer in the army of the first Napoleon. During the War between the States he devoted himself to the cause of the Confederacy, rendering valuable aid in the ordinance department and still finding opportunity amid the prevailing storm and stress of the conflict to indulge his passion for literature by publishing an evening edition of "The Whig" and a monthly periodical "The Age," the latter with the collaboration of William M. Burwell, the probable author of the famous epigram inspired by McClellan's "change of base" after the seven days at Richmond, July, 1862. In the summer of 1869 he was elected to the professorship which he still retains in Mount St. Mary's College, the historic school in which have been trained jurists such as Chief Justice White, lyrists and dramatists like Miles, and a genius like La Farge, who was almost the creator of a renaissance in his own pure sphere of artistic development. The work of Professor Lagarde in literature has been varied and versatile, as well as active and energetic. Journalism has formed no inconsiderable part of his labors. He was associated with "The Magnet" as literary editor, with "The Mirrow" in New Orleans and afterwards with

"The Courier" and "The Bee," nor does this enumeration exhaust the range of his experiences in this difficult and arduous field.

Dr. Lagarde in addition to his services in the sphere of journalism has won distinction as a translator from the French, his ancestral if not his vernacular speech. He rendered into English Quinten's historical novel "The Nobleman of '89." He has also published a French "Verb Book" and prepared a series of English readers. In the lecture field he has been active as well as eminent, especially by his association with the summer schools conducted under the auspices of the Catholic Church. Some of his discourses upon Shakespeare, delivered in that capacity, have been published in recent years. Dr. Lagarde was educated at College Hill, Miss., his uncle, Professor Alexander Dimitry, being the head of the institution. The reflective student recalls at once the Professor Dimitry to whom Randall addressed an ode during his day of golden dreams at Georgetown University. He also devoted himself to the study of law at the University of Louisiana. Leading centres of intellectual culture, such as Georgetown University and St. Francis Xavier's College, have bestowed degrees upon him as an evidence of their appreciation of his attainments in literature, romance as well as English.

**Arthur Miller Easter, LL.B.**, a Baltimorean and by profession a lawyer, has published a volume of poems entitled *Songs of Sentiment and Faith*, December, 1910. A number of his creations are marked

by unusual grace and vigor. Even where the author is adhering to a clearly recognized model or prototype his individuality asserts itself, as for illustration *It's Maryland, My Maryland*, which does not derive its suggestion from Randall's incomparable song but from a source and author comparatively unknown to lovers of poetry. In *Yes, Is It Not Strange?* Mr. Easter adopted the "In Memoriam" rhyming combination with ease and sustains it with skill to the close. The fluidity and flexibility of this form should commend its more frequent use on the part of contemporary writers. Upon the whole it may be said that Mr. Easter's purest work is to be found in his *Songs of Faith* rather than those of *Sentiment*. The former logically present a field for the incarnation of this high moral earnestness which Matthew Arnold glorifies as the vital essence of the noblest and truest poetry. In this phase of his art Mr. Easter is seen in his clearest light. A number of his efforts in this sphere are worthy of cordial commendation whether regarded from the didactic or religious point of view, or contemplated as literary productions alone.

**Edward Lucas White**, of Baltimore, has been productive in the sphere of the story as well as in poetry. In the former field *The Little Faded Flag*, *The Grin of the Bull Dog*, *The Skewbald Panther* and *Anima* may be named as illustrating the purest type of the work. Mr. White has also published a collection of poems, some of which had previously appeared in leading periodicals such as the "Atlantic Monthly."

Among these may be especially named: *The Dance*; *The Regiment*; *Lost Baltimore*; *A Summer Summary*.

Henry Elliot Shepherd, M.A., LL.D., was born at Fayetteville, N. C., and after receiving his preparatory education in his native State he entered the University of Virginia. Shortly thereafter the War between the States broke out and as a mere lad he enlisted in the Confederate army as one of those devoted students who carried on their classical pursuits by the light of the campfire and almost on the battlefield itself.

After the war Dr. Shepherd was engaged for over a quarter of a century in educational activities in Baltimore and Charleston, S. C. Travel and research in England and Europe led Dr. Shepherd to make the acquaintance of a large number of men eminent in the literary life of the Old World. His remarkable range of study in all departments of literature and history caused him to be greatly sought by editors and publishers of encyclopedias and dictionaries both in England and America.

Dr. Shepherd has the distinction of being a pioneer in the study and development of the science of linguistic philology in America. His early work on this subject elicited extended comment from English reviewers in particular and several editions were demanded in close succession at the time of publication. The greater part of Dr. Shepherd's creative work was done in Baltimore. Some of the volumes that have appeared from his pen are: *History of the*

*English Language; Grammar of the English Language; Historical Reader; Life of General Robert E. Lee; Commentary upon Tennyson's In Memoriam;* essays, reviews, contributions to lexicons, cyclopedias, etc.

A cheerful willingness to give time and labor and the benefit of his exceptional researches represents a leading trait of Dr. Shepherd's character; this trait may be said to be specifically and concretely attested by this work, "The Representative Authors of Maryland." \*

The history of literature in Maryland has been traced from the time of Father White's "Narrative" in 1635 to the passing of Palmer, Randall, and Father Tabb during the early years of the present century. It has been shown by the record that from the first stages of her organized political life there has been activity and production in some phase of intellectual development. That much may have perished from neglect or indifference is the common fate of literature during periods of origin and struggle.

When American literature, as distinct from that of the ancestral country, acquired a definite form and character, Kennedy appeared with his romances, rich in their native flavor and retaining through the long lapse of years, the fragrance and freshness of their dawning day. Several of the foremost names in a

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\*This sketch of Dr. Shepherd was prepared by Matthew Page Andrews.

still youthful chronicle are linked with the State by ties of blood or bonds of association and adoption—Poe, Lanier, Randall, a combination almost unique in the story of intellectual expansion in America. There is no just or logical cause for distrust or despondency in reference to the future. Pure types and lofty ideals will not cease to reveal their power and to shine as lights in the world.





**Supplemental List  
of  
Maryland Authors**



SUPPLEMENTAL LIST  
OF  
MARYLAND AUTHORS

**Allen, Mrs. Brassey Johnson,** *Pastorals, Elegies, Odes, Epistles and Other Poems*, 1806.

**Allen, Edward M.,** *La Fayette's Second Expedition to Virginia, 1781*; "Maryland Historical Society," No. 32.

**Allen, Paul,** *History of the American Revolution*; Baltimore, 1822.

**Allison, Rev. Patrick,** *Rise and Progress*, 1793.

**Archer, George W.,** *Dismemberment of Maryland and The Boundry Question*, 1889.

**Armstrong, Paul,** has won success as a playwright by *The Heir to the Hoorah*; *Salome Jane*; *Blue Grass*; *Wireless*.

**Arthur, T. S.,** "The Baltimore Literary Magazine," 2 Vols., edited J. N. McJilton and T. S. Arthur, 1838-1839.

**Babcock, Rev. Maltbie D., D.D.** (1858-1901), born at Syracuse, N. Y., died at Naples, Italy. Was

for several years pastor of Brown Memorial Presbyterian Church, Baltimore. Was a writer of graceful and attractive poetry as well as prose. Was the author of *Hymns and Carols; Letters from Egypt and the Holy Land; Thoughts for Everyday Living; The Success of Defeat; Their Whys and Their Answers.*

Ball, Wayland Dalrymple, *Evolution in Science and Religion, with Other Addresses*, 1893.

Banneker, Benjamin (1733-1804), assisted L'Enfant in laying out the City of Washington; was versed in mathematics and astronomy. Published *Ephemeris* and *Almanack*. Was partly of African descent.

Barrett, Miss Florence Selby, a resident of Baltimore, is a diligent contributor to periodicals published under the auspices of the Catholic Church. She has also ventured into the field of poetry and her lines entitled *My Need* display a spirit of fervent piety as well as more than ordinary skill and facility in the use of verse.

Barry, Robert, *Poems on Several Occasions*, Baltimore, 1807.

Bartlett, David L., *Letters from Europe*, 1886.

Baxley, H. Willis, M.D., published, 1865, *What I Saw on the West Coast of North and South America and the Hawaiian Islands*, an entertaining and instructive account of a region then imperfectly known.

**Baxley, Claude,** *Comrades*, a novel, 1899.

**Bear, John W.,** *Life and Travels of John W. Bear, Blacksmith*, 1800.

**Bennett, Miss Sarah E.,** an active contributor to such journals and periodicals as "The Churchman" and the "Century," has essayed verse as well as prose and by the range and variety of her production has shown herself a capable and progressive literary worker. Her articles appear under two names, **S. Edgar Benet** and **S. E. Bennet**.

**Binion, Samuel Augustus,** Egyptologist, published *Phyllanthography, A Method of Leaf and Flower Writing* and *A Basket of Choice Roses*.

**Boulden, James E. P., M.D.** (born 1823—died 1880), published in 1875, *The Presbyterians in Baltimore, Their Historic Graveyards*, a work rich in interest to the student of local history. He was also the author of *An American Among Orientals*.

**Birckhead, Lennox,** *A Voice from the South, Discussing among Other Subjects, Slavery and Its Remedy*, 1861.

**Boyle, Esmeralda,** *Sketches of Distinguished Marylanders*, 1861.

**Brackenridge, Henry M.,** *Voyage to South America, 1817-18; In the Frigate Congress*.

**Brent, John Carroll**, *Biographical Sketch of the Most Reverend John Carroll, First Archbishop of Baltimore, with Select Portions of His Works*, 1843.

**Brewer, J. M.**, *Prison Life*, by J. M. Brewer, *Late Reading Clerk of the Maryland Senate, 1860-61, and still later of Forts Lafayette and Warren*, 1862.

**Brooks, Nathan C.** (born 1808—died 1898), published *The Amethyst, an Annual of Literature*, 1831; *History of the Mexican War*.

**Brown, Sebastian**, *John Smith*, 1893.

**Brown, J. J.**, *Life of Dr. James McHenry*, 1877.

**Browning, Meshack**, wrote *Forty-four Years of the Life of a Hunter*, 1859, *Being Reminiscences of M.B., a Maryland Hunter, Roughly Written Down by Himself: Revised and Illustrated by E. Stabler*. Browning was a modern Nimrod and his work is rich in strange scenes and thrilling incidents. Had he been endowed with the gift of style his book would have attained the dignity of a classic in its peculiar sphere.

**Bump, Charles Weathers** (born 1872—died 1908) a Baltimorean, was a journalist and writer of history, especially that of Maryland. He amassed a collection of rare and valuable material illustrating the history of his native State. Mr. Bump was the

.

author of *Churches and Religious Institutions of Maryland; Down the Susquehanna; Columbus; His Baltimore Madonna; The Mermaid of David Lake; London Plays of 1901.*

**Burnap, George,** *Origin and Causes of Democracy in America,* 1853.

**Calvert, George Henry** (born 1803—died 1883), *Joan of Arc, A Narrative Poem; The Maid of Orleans, an Historical Tragedy; Life, Death and Other Poems; A Nation's Birth and Other Poems,* 1876.

**Carey, George L.,** *Some Thoughts Concerning Domestic Slavery, in a Letter to ——— Esq., of Baltimore,* 1838.

**Carey, John L.,** *Slavery in Maryland Briefly Considered,* 1845.

**Chancellor, Dr. Charles W.,** *The Climate of the Eastern Shore of Maryland, Considered with Reference to its Influence in Pulmonary Consumption and Other Diseases,* 1889.

**Chase, Eliza,** *Extracts in Prose and Verse,* 2 Vols., 1808, by a Lady of Maryland.

**Colton, George,** *A Maryland Editor Abroad, What He Saw and What He Thought of It,* 1881.

Cook, Ebenezer, *The Sot-Weed Factor, or a Voyage to Maryland; A Satyr, in Which is Described the Laws, Governments and Constitutions of the Country, and also the Buildings, Feasts, Frolics, Entertainments and Drunken Humors of the Inhabitants of That Part of the Country in Burlesque Verse*, 1708; reprinted, 1865.

Donaldson, Frank, *A Narragansett Idyl, "A Trifle Light as Air,"* 1880.

Dorsey, Mrs. Anna H., *Hours of Love and Memory*, 1849.

Douglass, Frederick (born 1817—died 1895), *My Bondage and My Freedom, with an Introduction by Dr. James Smith McCune*, 1853.

Easter, Mrs. Marguerite E., a native of Virginia (born 1839—died 1894) passed her active life in Baltimore. She possessed unusual literary facility, producing a varied range of both poems and stories. Among these a volume, entitled *Clytie and Other Poems*, 1891, dedicated to Dr. William Hand Browne, is worthy of especial recognition.

Emory, Fisher (born 1853—died 1909), a native of Maryland, is the author of a novel entitled *A Maryland Manor*, a review of which in the literary columns of the "Baltimore Sun" elicited a vigorous reply in the same paper from Mr. Emory.



**Evans, Henry Ridgeley** (born 1861), a Baltimorean, abandoned the study of the law for the pursuit of journalism. He is an assiduous student of folklore, psychic phenomena and the history of Masonry and has produced *The House of the Sphinx; Magic and Its Professors; The Napoleon Myth; The Old and New Magic; The Spirit World Unmasked*. He has contributed liberally to periodical literature and compiled the genealogical record of the Ridgeley family.

**Farrar, Herbert**, has written *The Moon Hunters; The Girl in the Mantilla; The Matron and the Maid*.

**Farquhar, William Henry**, *Annals of Sandy Spring, or Twenty Years History of a Rural Community in Maryland*, 1884.

**Fulton, Charles C.**, *Europe Viewed Through American Spectacles; Letters to the Baltimore American*, 1874.

**Gambrill, John Montgomery**, of Baltimore, has devoted himself to the special study of the history of Maryland. He has published *Leading Events of Maryland History*, a work displaying faithful and laborious research and has also edited "Select Tales and Poems of Edgar A. Poe." Mr. Grambrill is by profession a teacher, being associated with the Polytechnic Institute of Baltimore.

**Goldsborough, William W.**, a Marylander, is the author of *Maryland Line in the Confederate States*,

*Army*, 1869; second edition, 1900; a work of value and interest to the student of the history of the War between the States.

**Gray, Amy**, *The Lily of the Valley, or Margie and I and Other Poems*, 1868.

**Griffith, Thomas W.**, *Annals of Baltimore*, 1824; *Sketches of the Early History of Maryland*, 1821.

**Guttmacher, Rev. Adolph, Ph.D.**, *A History of the Baltimore Hebrew Congregation 1850-1905*, 1905.

**Hammond, Miss M. J.**, of Baltimore, has been a varied contributor in poetry to leading periodicals such as "St. Nicholas." Some of her verse, especially such as deals with humorous topics, has unusual merit and appeals to the youthful intelligence with especial force.

**Hammond, William A.** (born 1828—died 1900), *Sal*, a novel, 1884.

**Harrison, Rev. Hall** (born 1837—died 1900), a native Marylander, made several contributions of value to local history and biography. He was the author of a *Memoir of Hugh Davy Evans*, the eminent jurist and publicist; *Life of Right Reverend John Bishop Kerfoot*; *Life of William Pinkney, Fifth Bishop of Maryland*.

**Harrison, Samuel Alexander,** *Wenlock Christian and the Early Friends in Talbot County, Maryland,* 1874.

**Hewitt, John H.,** *Shadows on the Wall, or Glimpses of the Past.*

**Higgins, Edward** (born 1841), a native of Maryland, is the author of *Addresses Delivered at the Celebration of the Battle of North Point by the Association of Defenders of Baltimore; Compilation of Maryland Laws of Interest to Women; The National Anthem—The Star Spangled Banner—and Patriotic Lines; Maryland for Prohibition; Maryland Laws Regulating Intoxicating Liquors.*

**Hopkins, H. H., M.D.** *Popular Superstitions of Maryland by a Country Doctor.*

**Hughes, Thomas,** of the bar of Baltimore, published *Ethics of the Practice of Law* (1909), a work of especial value, rich in suggestion and instruction to the legal profession and to the student of jurisprudence.

**Hull, William Isaac,** a Baltimorean and professor in Swarthmore College, Pennsylvania, has written *A History of Higher Education in Pennsylvania and Maryland; Independence and the Confederation.*

**Hungerford, James,** *The Old Plantation and What I Gathered There in a Month,* 1859.

Hopkins, Luther W., a native of Virginia, has written *From Bull Run to Appomatox, A Boy's View*, 1909, a pleasing, animated, impartial narrative of strange scenes and thrilling incidents in the Confederate service. This book has been cordially approved by Union veterans, and recommended for use in Northern and Western schools.

Howard, Frank Key, of Baltimore, gave another side of the dramatic era of 1861-65 in his book, *Fourteen Months in American Bastiles*.

Hurst, Right Rev. John Fletcher (born 1834—died 1902), a native of Maryland and a distinguished Bishop of the Methodist Episcopal Church, was a literary worker in a diversity of fields. Among his varied contributions are *Bibliotheca Theologica*; *Church Union Movements*; *Hannah*; *Religious Development*; *Our Theological Century*; *Theological Encyclopedia*; *Life and Literature in the Fatherland*; *John Wesley, the Methodist*; *Martyrs to the Tract Cause*; *India*; *The Country and People of India and Ceylon*; *History of Rationalism*; *History of the Christian Church*; also translations from the German.

Hutton, Rev. O., D.D., William Pinkney, D.D., LL.D., *Fifth Bishop of Maryland*, 1890.

Johnson, Rev. Benjamin, *The Angel of Light*; *Art Poems*; *Easter Morning*.

Kennedy, Thomas, *Poems*, 1816.

**Kenly, John,** *Memoirs of a Maryland Volunteer in the War with Mexico in the Years 1846-47-48, 1873.*

**Keener, Right Rev. John Christian** (born 1819), an eminent Bishop of the Methodist Episcopal Church, is a native Marylander. He has been an assiduous student of natural history and geology, especially in their relation to the interpretation of the Book of Genesis. He is the author of *Studies of Bible Truths; The Garden of Eden and The Flood; The Post Oak Circuit.*

**Latrobe, Benjamin Henry,** *The Journal of Benjamin Henry Latrobe, being the Notes and Sketches of an Architect, Naturalist and Traveler in the United States, from 1796 to 1820, by B. H. Latrobe, Architect of the Capitol at Washington, with an Introduction by John H. B. Latrobe, 1905.*

**Mason, John Thomson,** *Life of John Van Lear McMahon, Completed, Revised and Edited by His Son, John Thomson Mason, 1880.*

**Mackenzie, George Norbury** (born 1851), of Baltimore, a lawyer by profession, is the author of *Colonial Families of the United States of America*, and is editor and compiler of *The Yearbook of the Maryland Society of the Sons of the American Revolution*. The interest and value of these works appeal to every student of history in its broadest as well as its local significance.

**McLeod, Mrs. Georgianna A. Hulse**, of Baltimore, teacher and author, has written *Sun Beams and Shadows; Ivy Leaves from the Old Homestead; Bright Memories; How Jessie Came Out of the Shadow; Theirs and Mine; Sea Drifts*.

**Middleton, Mrs. Cornelia Scribner**, of Baltimore, issued in January, 1910, four volumes of stories for children: *Happy Child Town; Polly for Short; The One Little Girl; The Flower Family*. Each of them is commended in strong terms by capable and discriminating reviewers.

**McConkey, Rebecca**, *The Hero of Cowpens, Daniel Morgan, a Centennial Sketch*, 1881.

**McMaster, John Stevenson**, a native of Maryland and a resident of New York, has contributed to the "Side Lights of Maryland History" the following special studies of historic and practical value: *Make-mieland, a Eulogy of the Eastern Shore; The Land of the Evergreens, a Suggestion for Arbor Day and an Appeal to the Citizens of the Maryland, Delaware and Virginia Peninsula; Purpose of "Old Home Prize."*

**Mudd, Miss Nettie**, a Marylander, has written *The Life of Dr. Samuel A. Mudd, Containing His Letters from Fort Jefferson where he was Imprisoned Four Years for Alleged Complicity in the Assassina-*

*tion of Abraham Lincoln, with Statements of Mrs. Samuel A. Mudd, Dr. Samuel A. Mudd and Edward Spangler, regarding the Assassination and the Argument of General Ewing on the Law and Facts of the Case, also the Diary of John Wilkes Booth; edited by his daughter, Nettie Mudd; with preface by D. Eldridge Monroe, of the Baltimore Bar, 1907.* A striking and vigorous narrative relating to one of the most dramatic incidents in American History.

**Murray, Elizabeth Hesselius,** *One Hundred Years Ago, of the Life and Times of the Rev. Walter Dulany Addison, 1739-1848.*

**Nixdorff, Henry Morris,** *Life of Whittier's Heroine, Barbara Fritchie, Including a Brief but Comprehensive Sketch of Old Frederick, 1902.*

**Norris, John S.,** *The Early Friends or Quakers in Maryland, 1862.*

**Palmer, Mrs. Henrietta Lee,** wife of Dr. John W. Palmer, was also gifted with the accomplishment of verse and in addition was an active contributor to periodical literature. *The Stratford Gallery; Home Life in the Bible; The Shakespearean Sisterhood; Four Years in the Old World;* are worthy of especial recognition as illustrations of her work in this field.

**Palmer, John Croxall,** brother of Dr. John W. Palmer, also ventured into the walks of the Muses.

He was the author of *Thulia, a Tale of the Antarctic; Antarctic Mariner's Song*.

Passano, Leonard Magruder, a native of Maryland, is a special student of State history. He has written *A History of Maryland; Maryland: Stories of Her People and of Her History*; works excellent in design as well as attractive and instructive in character.

Perine, George C., a Marylander, is the author of *Poets and Verse Writers of Maryland*, a book containing a variety of useful information in regard to its subject.

Purviance, Robert, *Narrative of Events which Occurred in Baltimore During the Revolutionary War*, 1849.

Quinan, John R., M.D., *Medical Annals of Baltimore from 1608 to 1880, Including Events, Men and Literature, to which is added an Index and Record of Public Services*, 1884.

Rede, Rev. Wyllys, D.D., a clergyman of the Protestant Episcopal Church, has published two works, *Striving for the Mastery* and *The Communion of the Saints, with a Preface by Lord Halifax*, 1909. Each of these books has received cordial commendation from leading representative journals of the Anglican communion as well as from the foremost organs of the Protestant Episcopal Church in the United States.



Riley, Elihu S. (born in Annapolis, 1845), is a lawyer, journalist and historian. He has produced, in conjunction with the late Judge Sams, a *History of the Bench and Bar of Maryland*. He has also published a *History of the Maryland Assembly; Annapolis, Ye Ancient Capital of Maryland*, and edited the "Memorial Volume of the Celebration of the Two Hundredth Anniversary of the Removal of the Capital of Maryland from St. Mary's to Annapolis." Mr. Riley is an acknowledged authority upon the history of Annapolis, a laborious researcher and devoted student.

Russell, Charles Well, *Roebuck, A Novel*, 1868.

Ryan, Rev. John S., S.J., associated with St. Ignatius Church, Baltimore, is an active contributor to Catholic reviews and a man of rare acquirements, especially in American history. He is the author of *Chronicle and Sketch of St. Ignatius of Loyola, Baltimore, 1856-1896, with an Account of the Celebration of the Jubilee, April, 1907*.

Saffell, William Thomas (born 1820—died 1891), a native of Maryland, was a special student of the history of the State. He was the author of *Records of the Revolutionary War; Hail Columbia; The Flag and Yankee Doodle Dandy; Dulany's History of Maryland*. He also edited "The Bonaparte-Patterson Marriage."

Schultz, Edward T., 32<sup>o</sup>, is the author of *Free Masonry in Maryland, From the Earliest Time to the Present, 1884*. It is a work of historical value and interest, a recognized authority upon the important subject to which it is devoted.

Speer, Mrs. J. L. Dawson, a native of Maryland, and at one time a resident of Pittsburg, Pa., is the author of a volume, entitled *A Consecutive Story of the Life of Christ, Compiled from the Four Gospels, by Margaret Taylor Speer*. The work is the outcome of continuous and critical study on the part of the writer.

Steiner, Dr. Lewis Henry (born 1827—died 1892), was a native of Frederick County, Md., by profession a physician and librarian. He was a contributor to literature in more than one field. Among his works may be named: *Synopsis of Genera; The Human Body and Disease Considered from the Christian Standpoint; Physical Science, Its Present, Past and Future; Hymns for the Reformed Church in the United States; Diary Kept During the Rebel Occupation of Frederick; An Account of South Carolina During the Campaign in Maryland*. He was the first librarian of the Pratt Library from 1884 to 1892.

Stockbridge, Henry, *The Archives of Maryland, as Illustrating the Spirit of the Early Colonists, 1886*.

**Thomas, James Walter**, a member of the bar of Cumberland, has written *Chronicles of Colonial Maryland*, a work held in high regard by those who are most capable of estimating its merits.

**Thomson, Mrs. L. Norton**, a Baltimorean, is the author of *Looking Through the Mists* and *Not To Have and To Hold*, the title to the latter work being apparently suggested by Miss Mary Johnston's well-known novel of Virginia colonial life.

**Tiffany, Osmond**, *A Sketch of the Life and Services of the late General Otho Holland Williams*, 1851.

**Tyson, John E.**, *Life of Elisha Tyson, the Philanthropist, by a Citizen of Baltimore*, 1825.

**Turner, Dr. John**. The fascination of the colonial era asserts its power in Dr. Turner's *A Lover's Confession*, the inspiration of the story being derived from that rich and stimulating period of American history.

**Wetmore, Mrs. Amy Darcy**, is a frequent contributor to leading journals such as the "Baltimore Sun." Her touch is light and graceful and she is especially happy in her portrayals of the past which she invests with the form and pressure of the living present. Mrs. Wetmore is rich in reminiscences of the social life of the vanished days. To the future historian of Baltimore her portrayals of their inner phases will prove not only attractive but in an eminent degree suggestive and inspiring.

**Whitelocke, Mrs. Louise Clarkson**, of Baltimore, has written *The Shadow of John Wallace; A Mad Madonna; Short Stories of Art Life; Heartease; Fly Away Fairies and Baby Blossoms; How Hinnsight Met Provincialitis*.

**Williams, Thomas Chew**, of the editorial staff of the "Baltimore Sun," has written a *History of Washington County from the Earliest Settlements to the Present Time, Including a History of Hagerstown; The State of Maryland, a Description of its Lands, Products and Industries*.

**Winans, Ross**, of Baltimore, has published *One Religion, Many Creeds*, 1870; *Ventilation of Dwellings*, 1871.

**Winans, Walter**, of the Winans family of Baltimore, has written *The Sporting Rifle; Practical Rifle Shooting; Hints on Revolver Shooting*.

**Wright, Capt. Charles W.**, a native of Maryland, has published *The Wright Ancestry of Caroline, Dorchester, Somerset and Wicomico Counties, Maryland*. The thoroughness, accuracy and intelligent classification of the work are emphatically commended by capable critics in the field of Maryland genealogy and it is regarded as one of the most valuable contributions made within recent years to a knowledge of local history.

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